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The Speech Teacher

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SPEECH ASSOCIATION OF AMERICA

Volume I

Number 3

Demagogues, "Good" People, and Teachers of
Speech *William Norwood Brigance*

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THE FORUM • BOOK REVIEWS
IN THE PERIODICALS • AUDIO VISUAL AIDS
NEWS AND NOTES

September 1952

The SPEECH TEACHER

• 1952 •

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The SPEECH TEACHER

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DEMAGOGUES, "GOOD" PEOPLE, AND TEACHERS OF SPEECH

William Norwood Brigance

THERE are two interesting attitudes toward speechmaking. The first comes from that frustrated minority who are unhappy about it. They say it is "medieval," "outworn," "a lost art," and "there is no place for it any more." Typical of these laments is that summarized by Edward T. Channing, onetime Boylston Professor of Rhetoric and Oratory in Harvard University. "But oratory, now, is said to be almost a lost art. We hear constantly how it has fallen from its old supremacy."¹ That was the lament of 1819, the year that Clay was 42, Calhoun and Webster were 37, Lincoln was ten, Douglas and Beecher were six! Over a century has past, yet the tune does not change. Frederick C. Irion, in examining the various media that influences public opinion, dismisses public speaking with a lofty gesture: "Public speaking in the United States reached the peak of its importance about a hundred years ago."² Irion said that in

1950. In his lifetime had lived Woodrow Wilson, Wendell Willkie, and Franklin D. Roosevelt. In his lifetime radio and television had displaced print as the most influential media of communication.

In contrast with this school are those who hail public speaking as "the key to personal success." For them it is "the magic formula for getting there," or "the way to dominate one person, or one thousand." It would be unfair to say that Lowell Thomas, exemplar of public address, holds this view. Yet its ghost is seen between the lines of his statement: "As I look back on it now, if given the chance to do it all over again, and if obliged to choose between four years in college and two years of straight public speaking, I would take the latter, because under proper direction it would include most of what one gets from a four-year Liberal Arts course, and then some."

II

Of these two schools, the first ignores the facts of life; and the second misses the true purpose of public address. If public address were outworn it would have gone out like the horse and buggy—or more literally like feudalism, isolation, and other institutions and culture patterns which have died, or are

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¹ Edward T. Channing, *Lectures on Rhetoric and Oratory* (Boston, 1856), pp. 10-11.

² Frederick C. Irion, *Public Opinion and Propaganda* (New York, 1950), p. 213.

dying, however slowly and stubbornly. If public address were solely an instrument of personal power, it would long since have been put under control of a National Communication Commission which would license speakers to talk only in certain areas and only on certain subjects.

Neither has happened. Why? Because from the beginning of civilization speechmaking has been inherent in human society, and a free society cannot exist without it. Even primitive peoples had it. The American Indians, for example, were "natural orators," as I can vouch personally from having long lived among them. But their speaking led to nothing, for it lacked system. Early civilizations had it also, but there also it led to nothing, for again it lacked system. Not until the ninth civilization on this earth arose, that of the Greeks, did we have a system and theory of speechmaking. Not until then could it be reduced to a discipline and taught in schools.

Consider how and why this occurred. About 470 B.C. the Greek city-states began to throw off their dictators and set up a people's government. They now undertook to rule themselves. This was man's first democracy, his first free society. At once, these Greeks found they could not carry a democracy without a system of public address. A wronged citizen came to the new people's government and said, "The dictator took my land ten years ago. It's my land. I want it back." Land titles had been destroyed, yet justice required a hearing. So juries were set up—not juries of twelve good men and true, but one hundred, or five hundred, good men and true. The wronged citizen had to argue his case before these peers. He found unhappily that truth and justice were not enough. He needed also speaking skill. St. Augustine 800 years later was to put the

problem in immortal words: "Who dare say that the defenders of truth should be unarmed against falsehood? While the proponents of error know the art of winning an audience to good will, attention, and open mind shall the proponents of truth remain ignorant?"³ So these pioneers of democracy learned in the fifth century B.C. Not only in the courts did they need it, but also in the new legislatures. When the 500, or 5,000 freemen gathered to pass their laws, no one got a hearing unless he had the skill to hold attention, and no one got a law passed unless he had the skill of winning good will, and explaining clearly.

At once these people were forced into a systematic study of the science of speechmaking. Within some ten years the first book had appeared, written by a certain man named Corax. His book is now lost, and of the man himself we know nothing except that he is "the founder of rhetoric," and "the first who laid down the rules." But that perhaps is enough. It fixes the point of departure.

The sum of the whole is that systematic speechmaking grew out of the attempt of free people to govern themselves. That is why it is never "medieval," or "outworn." That is why you cannot restrict it, or license only certain people to practice it and forbid it to all others. That is why every citizen in every free society needs to be trained in its discipline.

III

Of course we hear it said that speechmaking nowadays is really useless, that it does not amount to anything because nobody is actually influenced by what the speaker says. (If this were true of speechmaking it would be equally true of other channels of communication like newspapers, magazines, and books. But

³ St. Augustine, *De Doctrina Christiana*, Book IV.

we pass that by.) For example, the late Kurt Lewin, a most brilliant experimental psychologist, observed that, "Lecturing may lead to a high degree of interest. It may affect the motivation of the listener. But it seldom brings about a definite decision on the part of the listener to take a certain action at a specific time. A lecture is not often conducive to decision."⁴ Of this, three explanations are in order. First, it is true. Second, it has been known for twenty-three centuries. Third, it misses the purpose of speechmaking.

What, then, is the purpose of speechmaking? First is what may be called the *short-range* purpose. This is found in speeches given to courts, juries, legislatures, or groups already committed to action, but undecided on which action. It is also found in the speeches given during "times of decision" like a Presidential election, when people hear speeches this month and vote next month. The research showing that such speeches do win votes and influence human behavior is enormous and conclusive. It need not be reviewed here. We need only to remember that Dr. George Gallup said on the eve of the 1948 elections that the influence of speeches was "negligible," and remember his predicament on the morning after the election. We may with profit also remember the honest confession two months later of Archibald Crossley: "We were wrong. We *assumed* that speeches did not change votes and we stopped polling too early." The evidence is overwhelming. At "times of decision" good speaking, and sometimes not-so-good speaking, does change votes. But this is actually a minor purpose of speechmaking.

Second, is the *long-range* purpose. This, in a single sentence, is the water-

ing and cultivating of ideas. We live in a world that confronts us with many sorts of problems. We are beset by temptations. We are haunted by fears. We are uncertain of the future. We listen to speeches because we hope the speakers will give us new ideas, or new information, or will simply water and cultivate old ideas. We listen because we want to be given encouragement, to renew our faith, to strengthen our determination.

The speaking that counts with us takes up these problems that beset us. That is the kind of speaking that Aristotle said was important in 336 B.C. That is the kind that St. Augustine said was important in 397 A.D. It is the kind described by Viscount Morley in explaining the effectiveness of Richard Cobden: "He produced that singular and profound effect which is perceived . . . when a speaker leaves party recriminations, abstract arguments, and commonplaces of sentiment, in order to inform his hearers of telling facts."⁵ It is the kind explained in the Instruction to Judges of the National Forensic League: "The orator should not be expected to solve any of the great problems of the day. Rather he should be expected to discuss intelligently, with a degree of originality, in an interesting manner, and with some profit to his audience, the topic he has chosen."

The effect of such speaking is not immediate decision or change of attitude. It was rather described by Wilbur Schramm as "being like drops of calcareous water falling from the roof of a cave upon an ancient stalagmite. Sometimes an especially big drop leaves an especially large deposit, in such a position that it can be seen and actually appears to change the shape of the stalagmite. Usually the residue of each new

⁴ In T. M. Newcomb and E. I. Hartley, *Readings in Social Psychology* (New York, 1947), p. 336.

⁵ *Life of Richard Cobden* (Boston, 1881), p. 119.

drop simply merges with the other deposits, and the structure grows, almost imperceptibly, in the direction of the source of supply."⁶ The validity of Schramm's analogy is affirmed by the research of the last quarter century. This research come from many fields: from anthropologists, psychologists, sociologists, political scientists, as well as in the field of speech itself. It can be summarized as follows:

1. The cumulative effects of mass communication are powerful.
2. The radio is more effective than newspapers. Repeated experimental findings demonstrate that "the human voice is more persuasive, more friendly, more compelling than the written word."
3. Face-to-face speaking is more effective than radio. "The physical presence of a speaker establishes a more normal and satisfying social relationship than does the mere sound of his voice."

IV

Everything said previously is merely the preface. We now come to the subject proper. *If speechmaking is inherent in a free society, then speech training is inherent in its educational system.* Reduced to simplest terms there are only two ways of settling differences: shoot-it-out or talk-it-out. To shoot-it-out is the method of totalitarian states. To talk-it-out is the method of free societies. Both require skill, training, and discipline.

Of course we have met the specious adage that "anybody can talk." It is a popular refrain of bird-witted minds who varnish nonsense with the charms of sound. Like most solecisms, it is not a falsehood. Rather, it is a half-truth. Everybody knows that anyone can "talk." In the same sense, anyone can "cut," but the child who can cut paper dolls cannot thereby cut out an appen-

dix or trepan a human skull. There are various levels of cutting, some easy, and some difficult. So with "talk." Mere chatter is elementary. But formal speaking is difficult, very difficult. It is formal discipline that took centuries to develop. It is more complex than building dynamos or removing tonsils. It is not learned without sustained study and application. It is not learned by studying "English," or Turkish, or any language including the Scandinavian. It is learned by studying the formal discipline of speechmaking, which is older than any current living language.

Today we are witnessing the ill effects of our failing to train citizens in this essential of education. For example, the American Medical Association is one of the superbly trained professional bodies in the world. Since 1900 it has prolonged human life in this country by some fifteen years. But its appointed leaders lacked skill in public discussion, and for the past twenty years they have engaged it in dangerous and needless controversy. American business leaders have developed a dynamic capitalism that has come nearer to abolishing poverty than in any country or any time since man emerged on this planet. But most of its leaders are inarticulate, and are reduced to hiring "speechwriters" to represent them. As Smith, Lasswell, and Casey point out, this is "risky tactic," for these hired spokesmen may some day in the future decide to take over the power for themselves. American labor leaders, unable to get their training in school, turned perforce to night classes and short courses, where they learned "practical speaking" that too often was limited to teaching the effective use of invective and half-truth. American schools, in short, have failed to qualify citizens in this essential of democracy, and we are paying the price for that failure. A

⁶ "The Effects of Mass Communications," *Journalism Quarterly* (December, 1949), No. 4, p. 397.

democracy, then, lives in constant danger unless its leaders are trained in speechmaking. "Talkers always have ruled; they will continue to rule. The smart thing is to join them," said Bruce Barton. Hitler knew this, but German educators did not. Every demagogue knows it. Only "good" people are stupid enough to believe that it takes skill, training, and discipline in order to shoot-it-out, but none at all in how to talk-it-out.

V

But what kind of speech training is needed in a democracy? The answer is obvious. The kind needed to promote the welfare of a free society. The kind that disciplines people in how to talk-it-out. The kind that definitely discourages the demagogue technique of shooting-it-out with a war of words. These are the standards to which students ought to be held accountable:

1. Does the speaker give accurate and significant information on his subject?
2. Does he give significant ideas about it?
3. Does he arouse listeners to think profitably about the subject?
4. Is he responsible for what he says:
 - a. Responsible for speaking the truth?
 - b. Responsible for being intellectually honest?
 - c. Responsible for avoiding reckless assertion, for avoiding evidence which, though perhaps accurate, misleads by exclusion?
 - d. Responsible for lifting the tone of discussion above the level of name-calling?

Today two kinds of student speeches, including contest speeches, violate these standards. The first is the *Glittering Generality* speech. Here the student takes his place on the edge of created space and shoots at all eternity. He covers most, or all, the problems of man in a single speech. He solves each in a single sentence. He never walks on earth among mortals. He dwells in the stratosphere of thin air and dim thoughts. In plain language, he is "full of sound and

fury signifying nothing." I say that enough of this is heard in the market place from self-made speakers. In the classroom we should require that speakers use words that have meaning.

Second, is the *Hatchet Speech*. In this the speaker discusses an evil committed by people who are certain not to be in the audience. It may be slums—if he is speaking in a small town. Or liquor—if the audience is safely prohibitionist. Or oppression of the Negro in the South—if the listeners live in the North. With sinners at a safe distance, the speaker decapitates them in effigy before the eyes of his non-sinning audience. I insist that this kind of speaking only incites people to violent thoughts. It does not solve problems, nor does it water and cultivate thoughts. It has no place in the educational system of a free society.

Face the situation frankly. It is not easy for teachers of speech to stand courageously against such speeches. Students will ask, "But don't public men give such speeches?" and the answer must be "Yes." All over the land there are speakers who utter hollow banalities, or who try to make the eagle scream whenever they can get in proximity to a water pitcher and the American flag. Some go even further, and resort outright to the Big Lie Repetition of the Communists. We have them today even in the United States Senate, and you know who they are. But teachers of speech must see to it that we do not have them in the classrooms of the American schools.

I have no formula for preventing this, but I have been experimenting the past few years with the following set of standards, placed in the hands of every student at the beginning of the course:

Memorandum to students: You are to begin the study of speechmaking. Bear in mind that most speeches given by mine-run untrained speakers are inept, and altogether too many backfire. Persuasive speaking in one sense is

like piloting an airplane: better learn the techniques, or don't try it. In this course you are to learn something of its techniques. Therefore, get set to learn them:

1. In persuasive speaking you don't punch people in the nose. Nor do you try to make people suddenly give up old beliefs and attitudes. Instead, you water and cultivate ideas just as people water and cultivate crops. You are to be a cultivator of ideas, then, not a human bull who bellows defiance and tries to gore.
2. Don't use your speaking as an excuse for airing thinly-veiled prejudices. Don't damn or praise indiscriminately, Congress, the President, Russia, Labor, Capital, Private Enterprise, or anything or anyone. Instead, get your facts and present your case. Hit as hard as you want with facts, but don't make reckless assertions, and don't name-call. No question is too controversial to discuss, but give listeners light and not heat.
3. One highly important factor of persuasive speaking (long suspected, but finally proved scientifically in the 1940's) is information. But it must be specific information, and honest information, and the listener must be made to believe it is honest. Therefore, brace yourself to the duty of testing, processing, and arranging honest and trustworthy information. Especially be suspicious of what you read in propaganda magazines and books. Learn how to use standard references in the library to check information and to fill in missing parts.

4. Don't try to be an authority on government, politics, or what-have-you. If you need it, get authority, and tell when and where your authority testified.
5. Don't pretend to have proved more than you have proved. In short, don't give hearers a chance to call you a braggart or exaggerator. Present your case in such a way that all who disagree will say, "Anyhow, he was fair."

This is not a success formula by any means. It will not automatically convert irresponsible sophomoric minds into responsible thinkers. Nevertheless, keeping this standard before the eyes of the class can lift the level of class thinking and speaking. Especially when a classroom demagogue tries buckshot techniques, it enables the class, rather than the instructor, to fence him in.

It may be, in that distant Utopia the public will fence in its demagogues, and by force of public opinion the only effective talk will be reasonable talk. It may be. It is enough if today we measure up to the duty of teaching the kind of speechmaking that gave birth to free societies, and without which it cannot survive.

THE PANEL-FORUM AS A FIRST ASSIGNMENT IN THE SECONDARY SCHOOL SPEECH FUNDAMENTALS CLASS

Waldo W. Phelps

THE secondary school speech teacher is faced with an important and a difficult problem in planning the first speaking assignment for his students. How can he provide an assignment that is simple enough to allow students with differing speech abilities to experience a feeling of success, while at the same time challenging all of the students in the class to do their best work? How can the teacher provide an assignment that will enable him to make useful notations relating to the speech needs and abilities of his students without putting them in too difficult or complex a speaking situation? How can the teacher provide an assignment that will require a minimum amount of teacher explanation and class preparation, and at the same time include in the assignment a reasonable amount of worthwhile content? These and other questions must be considered by the secondary school teacher as he plans the first speaking assignment for his students.

There are several alternative assignments from which the teacher may choose in an attempt to solve this problem; one possibility involves the use of group discussion. Because the chapters devoted to group discussion in secondary school text books are written primarily in terms of what the student needs to know, it is the purpose of the writer to present in this paper a teach-

er's lesson plan for utilizing group discussion, or more properly the panel forum, as a first speaking assignment. The following is a detailed explanation of the assignment, which may be completed during the first week of school by a class of approximately thirty students.

A. *The first day:*

After roll has been taken and brief welcoming remarks have been made, the teacher should encourage students to suggest subjects for group discussion that are of general interest to the class. The students should be told that they are going to have an opportunity to discuss some of the topics in small groups before the class. While this is not true of group discussion generally, the most important consideration for the teacher at this time is to solicit topics that will allow students to participate primarily on the basis of past observations and experiences, and by use of information already possessed. The teacher should, of course, exercise his powers of judgment as to the acceptability of a topic, and its adaptability to group discussion. Many of the suggestions, such as prospects for the football season, improving school assemblies, the school paper, or the school dances, will relate to school life. Problems of national and international concern may also be suggested. Most classes will quickly offer eight or ten possible subjects.

Students should now be given an opportunity to vote for the one topic that

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most appeals to them as a subject for group discussion. Panels can include from five to eight students each; in most classes, therefore, the teacher will select the five most popular topics and attempt to distribute the students as evenly as possible.

With subjects for discussion selected and panel personnel organized, the teacher must now prepare the class for the short planning meetings to be held by each group. Five things should be accomplished by each group, and in the following order:

1. *Become acquainted with other members of the panel.* In some classes this suggestion will not be needed, as students will know one another. In large schools or in cases of transfer students this will not be true, however, and pupils working together on a panel should be directed to write down names of students that they do not know for use during the planning period and the panel presentation. Even a pupil new to the school should know by name several of his fellow speech students by the end of the first period.

2. *List the most important issues of the subject for use in discussion.* It is worth noting that members of the class will, in attempting to accomplish this suggestion, be participating actively in a group discussion during the first class meeting. Except in very rare cases, which should be noted by the teacher, all students will contribute during this phase of the planning. It is very important that students be urged to focus their discussion on selection and statement of a number of issues which they can write down in their notebooks. Quite naturally they otherwise will spend much of their time discussing in detail the first issue that comes to mind, leaving them at the end of the planning period with no over-all plan for their discussion, with one phase of the prob-

lem "talked out," and no particular reason for discussing it again. The most important word in the second suggestion to the class, therefore, is "list."

3. *Arrange issues in order in which they are to be discussed.* This suggestion will allow each panel member to organize his contributions on the various issues in terms of a discussion plan; it will help to avoid the awkward pause that often occurs during the opening moments when the chairman solicits information on one issue while individual panel members are thinking of a different one.

4. *Select a chairman.* It perhaps is wise to postpone selection of a chairman until the group has worked together for a short time. The choice by the group then may be almost automatic, and in any event the group will have a better basis for making a selection. If the choice is made before issues are suggested and arranged in order, the chairman will be in a dominant position and the remaining members of the group may be more reluctant to enter into the discussion. In some cases the teacher may need to assist a group with the selection of a chairman.

5. *Phrase the discussion problem as an impartial inquiry.* The teacher, who will be moving from group to group throughout the planning meetings, may find it necessary to help some of the panels with the phrasing of their problem. During the planning meetings the teacher should assign each group a specific time to appear before the audience, scheduling the panels dealing with more simple subject matter during the first day, and allowing the panel with the most difficult subject matter to appear last.

B. *The second day:*

The teacher should lead a lecture-discussion on the mechanics of group

discussion. Basic minimums, in terms of the role of the chairman and the duties of the panel members, should be covered, if possible, in conjunction with the chapter on group discussion in the speech text-book. It would be helpful if the teacher could give examples of good and poor technique, perhaps utilizing one of the discarded topics suggested on the previous day. The entire class could actually discuss one of these topics, with the teacher serving as chairman, and thus gain useful experience. Most classes will take an active interest in this lecture-discussion, as the students are looking forward to taking part in a discussion themselves within the next two or three days.

Toward the end of the period the students may be allowed to work in sub-groups once again, principally for the purpose of exchanging reading materials and other sources of information.

C. *The third and fourth days:*

Two discussions may be heard during each class period of fifty minutes. Panel members should sit in the front of the room in a semi-circle, writing their names on the blackboard above the chair that they are occupying. Having names on the blackboard helps the teacher to become acquainted with the members of his class, and provides him with an opportunity to make preliminary observations relating to the speech proficiency of individual pupils. Since no one student will be speaking for any great length of time, these observations will be, for the most part, only tentative. It is possible, nevertheless, for the teacher to note errors in articulation and pronunciation, to make some judgment of the ability of the student to express himself, and to observe personality factors revealed by the attitude of the pupil toward other panel members, the audience, and the speaking situation.

It is not deemed advisable to criticize individual panel members at the conclusion of each discussion. While in rare cases profitable suggestions may be given to students in private at the end of the period, the notes for the most part should serve only as an introductory impression and as a guide for comments to be made later in the course. A few brief remarks dealing with the effectiveness of each panel as a whole, however, may serve a useful purpose. The teacher will have time to do little more.

During the actual discussion the teacher may find it necessary to assist the chairman by offering an occasional summary, encouraging a reticent student, or toning down an overly verbose panel member. While the instructor should be ready to help whenever needed, he should stay in the background as much as possible.

Most students will listen to a short panel discussion with interest. To further stimulate attentiveness, however, it is wise to include a forum period during the last few minutes of each discussion.

D. *The fifth day:*

One final panel will occupy the first half of each period in a class of thirty or more students. During the remainder of the period the teacher may lead the class in an evaluation of the work of the various panels, and focus class attention on a specific aspect of speech fundamentals to be emphasized in a second speaking assignment. For example, comments relating to the use of voice can serve as an introduction to a second assignment which utilizes reading aloud, or voice recordings, or a voice and articulation test. The panel-forum can serve as a point of departure for almost any second speech assignment.

The main goal of this first assignment in a secondary school speech class is to help build confidence in the students. This can best be done by keeping the assignment relatively simple, from the standpoint of both speech delivery and speech content. The panel-forum assignment suggested permits the student first to participate actively in an informal planning meeting with a small number of fellow students, eliminating thereby almost entirely any fear of the speaking situation at that particular time.

The teacher, meanwhile, will have an opportunity to observe each student in a speaking situation during the first week of school. He can record introductory impressions relating to speech proficiency and pupil needs without having to comment on the work of each individual, thus helping to avoid snap judgments and inaccurate statements. Also, he will have time to plan most of

his comments for the final day so that they will serve as an introduction to a second speaking assignment. While he will not be able to evaluate some of the aspects of speech organization, content, and delivery in this first assignment, this can be done more accurately during subsequent assignments when pupils have gained confidence and as the teacher knows them better.

This initial group discussion assignment entails only a limited amount of teacher explanation and class preparation, and allows students to begin speaking early in the semester. If the subjects for discussion are chosen wisely, class interest can be maintained throughout the week.

It is principally for these reasons that planning and presentation of a panel-forum is recommended as the first assignment for the secondary school speech fundamentals class.

THE PROCESS-INQUIRY SPEECH

Laura Crowell

EVERY teacher who starts a beginner's class in public speaking asks himself more or less consciously: HOW CAN I MOST QUICKLY UNLOCK MY STUDENTS' POWERS IN THE SPEECH SITUATION? Some of us tame the speech situation by starting with conversations, discussions, and other group activities; some of us, on the other hand, begin immediately with individual speaking. In any case, we all attempt to prevent the rise of any severe stage fright through our handling of the course.¹

It is the newness of the situation that denaturalizes the student, we tell ourselves. We all—speakers, singers, athletes, business executives—face an unknown situation with heightened sensitivity if not actual dread. And when one's past experience suggests neither preview of the coming situation nor lines of approach to meet it, the sensation may be distinctively one of *fear*. Thus the teacher of the beginner's course in speech will wish to plan procedures to prevent in as many cases as possible the rise of this crippling sensation.

Arrangements for the FIRST SPEECH experience are therefore very important (the brief introductions often used to acquaint the class members with

each other are not considered FIRST SPEECHES). Some of the first assignments commonly used are these: speak about your fears; tell a personal experience; talk about a strong conviction; give a demonstration speech with visual aids. Almost anyone in the speech field will tell of successful experiences he has had in starting classes of beginners in public speaking by one or another of these methods. He may also point out that one procedure will meet one situation, whereas another will be more effective under different conditions. Some instructors may report that they use different methods within a single class. In so important a matter as the FIRST SPEECH in a beginning public speaking class, however, a reexamination of goals and procedures is always interesting and may be valuable as well.

CRITERIA FOR A FIRST SPEECH EXPERIENCE

Doubtless each teacher of a beginner's class in public speaking recognizes the importance of the FIRST SPEECH in unlocking the student's abilities and thus draws up carefully his criteria for that experience. The three criteria suggested below seem worthy of consideration.

(1) A FIRST SPEECH should give the student a successful and satisfying experience in communication. Even in this preliminary attempt the student should have a strong sense of having gotten his ideas across to his listeners; that knowledge will make his efforts seem worthwhile even though his

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¹Eight years ago Charles Lomas contended that prevention of stage fright was more important than remedial treatment, arguing that "intelligent planning can make remedial treatment necessary only in the exceptional case." "Stage Fright," *The Quarterly Journal of Speech*, XXX (December, 1944), p. 480.

achievement fell far below his hopes.² No plan for the FIRST SPEECH which lays aside this criterion for lesser ones (such as staying up there the required time, or *getting through* what had been planned) should be adopted by the alert teacher.

(2) *A FIRST SPEECH should constitute an effective basis for the next speech experience.* This first attempt at communication should provide strong motivation for the fullest possible use of the student's *equipment for communication*. It is not expected that he will use the elements of speech (emotional adjustment, thought, language, voice and action) *well*, only that he will begin to be aware of the part they play in talking effectively with his audience. This dawning recognition of their value, coupled with the realization of his inadequate usage of them, will tend to make him more appreciative of the opportunities for development in the succeeding assignments.

(3) *A FIRST SPEECH should call each auditor into the most effective listenership possible.* If the other students are anticipating their own FIRST SPEECHES so fearfully that they have no mental and emotional energy to yield the speaker, they will be ineffective listeners. They must somehow be involved sufficiently in the situation-of-the moment that they constitute an interacting medium for the speaker. This identification of speaker and audience should be established in the FIRST SPEECH.

If these three criteria for the FIRST

² Bryant and Wallace believe that a speaker may begin to be effective in his FIRST SPEECH: "Although you may have to make a number of speeches before you feel in close touch with your audience from the beginning of your speech to the end, you may have moments of direct contact even in your first speech." *Fundamentals of Public Speaking* (New York, 1947), p. 49.

SPEECH—a satisfying and successful experience in communication, an effective basis for later speech experiences, a vibrant speaker-audience relationship—were to be accepted by the instructor of the beginning course in public speaking, how would he then rate the common methods of handling the FIRST SPEECH?

(1) Talking about one's own fears and one's reactions to them.

A successful and satisfying experience in communication? Such an assignment aims at reducing a student's fears by getting him to verbalize and demonstrate them rather than hide them, letting him feel the satisfaction of having the audience think with him about his problem. A further satisfaction would doubtless lie in the realization that his problems are similar to those of the other members of the group. On the other hand, talking about one's fears may sometimes deepen the idea of being afraid; the right to confess his shortcomings to a group is certainly paralleled by the right to withhold confession!³

An effective basis for later speeches? Having felt the sympathy of the audience for his fears in the FIRST SPEECH, the student may feel more confident in approaching the friendly group with his next talk. On the other hand, he may feel his audience watching him for the troubles he has confessed, and may find himself baffled in attempting to communicate with them.

A vibrant speaker-audience relation-

³ This serious danger has been pointed out in regard to the use of the sociodrama in the classroom. "It is a serious thing to bare one's emotions before others, and the teacher or director must be extremely careful to prevent the creation of greater emotional problems because of a specific sociodramatic sequence. That is why Jennings cautions that an individual may have a need *not* to express as well as a need to express what is significant to him in reference to a given situation at a given time." Morton J. Sobel, "Sociodrama in the Classroom," *Social Education*, XVI (April, 1952), p. 168.

ship? The audience will likely be interested in such a speech and will doubtless feel sympathetic with the speaker if a good class atmosphere has been established. This feeling of sympathy, however, is based upon the recognition of inadequacy and weakness rather than strength, and is thus not a healthy basis for building the highest type of speaker-audience relationship. Too, after the first few FIRST SPEECHES the audience may well find the repetition of symptoms dreary and unchallenging. Hence, even if the method were to work for the first few speakers, it might not perform a similar service for the whole class.

(2) Telling a personal experience.

A successful and satisfying experience in communication? This assignment utilizes the human desire to tell about one's own experiences, and thus starts with the great advantage of strong involvement on the part of the speaker. If he relives this incident with his listeners, he will doubtless be successful in the act of communication and feel satisfaction in his efforts. If he lacks confidence in the interesting nature of his experience or in his ability to tell it well, he and the audience may be unsatisfied with his attempt. Some students will find themselves driven further into shyness by the necessity of revealing so much of themselves in the FIRST SPEECH.

An effective basis for later speeches?

The narrative form provides a natural sequence of thought, and may thus reduce the fear of forgetting. The choice of language should not be difficult in telling his own experience. Whether or not his voice and physical action are called into effective use will depend upon the extent to which he loses himself in the sharing of this experience

with his audience (too large an order for many beginners!)

A vibrant speaker-audience relationship? The narration will doubtless hold a degree of attention in the group. But we are accustomed to listening to stories passively; little reaction is expected from the listener other than casual enjoyment. Nothing active has been here required of the listener, and hence his true involvement is slight.

(3) Expressing a firm conviction.

A successful and satisfying experience in communication? Here again the strong identification of the speaker with his subject provides motivation for effective communication. Without the tools to be truly persuasive, however, he cannot succeed in convincing his audience; he may succeed in showing how *he* feels but he usually stops short of getting his auditors to feel the same way. If he is not alert enough to factors of communication to realize the inadequacy of his efforts, the assignment has failed in urging him to this alertness. If he does realize that he has not convinced them, the sense of frustration and futility will be too strong for him to label his effort "satisfactory." Persuasion is too difficult a job for a beginner to do effectively.⁴

An effective basis for later speeches?

Wrapped in the firmness of his own conviction and unequipped with training to cope effectively with the job of persuasion, he will not be creating that in-

⁴ W. Norwood Brigrance explains: "A final suggestion: For these first speeches, better avoid subjects involving argument and controversy. At its best, argument is an explosive and you have to know how to handle it. . . . There will be plenty of time later on for speeches on controversial subjects, but right now avoid them. Start with the fundamentals—and the most fundamental thing in speaking is to be able to explain something clearly and interestingly to your listeners. It is the basis of all other kinds of speaking, so make your first speeches clear-cut interesting speeches of information." *Speech, Its Techniques and Disciplines in a Free Society* (New York, 1952), p. 36.

teraction of minds that is the real basis for effective use of his *equipment for communication*. He will probably not be stimulated to compelling use of voice or physical activity, nor will he be mentally thumbing his vocabulary for the precise words which will be most meaningful to his listeners. All too often he will not have achieved the necessary reduction of his generalized belief to comprehensible elements. His outline may be vague, difficult to remember; his use of notes may be distracting and ineffectual.

A vibrant speaker-audience relationship? The group will doubtless listen if the idea is presented at all effectively, or perhaps merely to give a fellow student "a break" in this FIRST SPEECH. Few instructors, it is to be presumed, make a practice of asking for audience comments after each FIRST SPEECH. Little involvement takes place.

- (4) Presenting demonstration speech with blackboard or equipment.

A successful and satisfying experience in communication? The listeners will probably yield their attention to the drawing or the object and thus be receptive. As for the speaker, he will have assistance in his explanations; he will feel a safety through his ability to focus the attention of the group on something outside himself. He may be relatively successful in getting his idea across and may feel enjoyment in the interest of the audience. Correspondingly, his sense of failure will be acute if his audience is already familiar with the object or drawing and finds little interest in his explanation.

An effective basis for later speeches? Apparent here are the relative ease with which the student is able to present his ideas and the physical activity he employed. Without denying the contributory part played in communication by

physical action, one might suggest that the student's pointing or manipulating were substitutes for word choices⁵ and that his reliance upon the object or the drawing allowed him to avoid coming really to grips with his audience. He may not have met the basic problem of communication at all, for his sense of success is bound up with his use of external, not personal, *equipment for communication*. He has not achieved his measure of success through use of his own *equipment for communication* which he will have available to him in every speech.

A vibrant speaker-audience relationship? The focusing of attention on the blackboard drawing or the physical object will bring listening but not necessarily involvement. The beginning speaker will likely catch too few cues of confusion and misunderstanding from his listeners to let their reactions become meaningful.

Each of these methods has certain disadvantages when measured on these tentative criteria. No one doubts that in the hands of an inspired teacher any one of them might yield significant results as the plan for the FIRST SPEECH. Nevertheless, the possibility of their falling short of the desired goals makes the consideration of other methods worthwhile. The *process explanation with interspersed questions from the audience*

⁵ It is to be noted that Baird and Knower, in their explanation of the "Speech with Visual Aids or Demonstrative Action," recognize the need for attention to the accompanying verbalization: "Be sure to explain clearly as well as to demonstrate the action." *General Speech, An Introduction* (New York, 1949), p. 203.

Important here is the explanation by Oliver, Dickey, and Zelko in a chapter on visual aids: "Of course you should remember that you are your own best visual aid, for everything you do—your posture, movement, facial expression, and gestures—is observed by the audience and contributes to your message." *Essentials of Communicative Speech* (New York, 1949), p. 260.

merits attention from all teachers of beginning courses in public speaking.

THE PROCESS-INQUIRY SPEECH

The instructor may make such an assignment as this:

1. Each student will prepare to explain (without the use of any object, black-board drawing or notes) a process which may be thus characterized:
 - a. *well-known to the student through actual experience*; thus he would avoid the construction of the pyramids but might explain the building of the Hungry Horse Dam.
 - b. *relatively unfamiliar in its operation to the rest of the class*; she would avoid telling how to make a cake but might explain how a telephone operator puts in a long distance call.
 - c. *involving definite steps related to physical activity*; he would avoid telling how to resolve a quadratic equation but might tell how neon tubing is made into signs.
2. During the speech he will watch for hands raised by those who need to ask him a question because of an idea that is not clear, because of a technical term, a confused explanation, an over-rapid transition to another step, etc. He will clarify each such point as well as he can and then proceed with his talk. Any member of the class (and the teacher also) is free to raise a question at any time.⁶

Suppose that the Process-Inquiry method is used as the plan for the FIRST SPEECH; how will it measure up on the tentative criteria?

⁶ Karl F. Robinson has suggested a single opportunity restricted to an assigned questioner. *Teaching Speech in the Secondary School* (New York, 1951), p. 163.

A successful and satisfying experience?

The student may have been but a member of a giant crew on the job about which he is to tell; before this audience he is an expert. This "expertness" of the speaker is an underlying factor of importance for it yields him an authentic basis for confidence. He is in the position of an authority: to him everyone, including the teacher, turns for answers. Their respect for his judgment and discernment shown in their requests for explanation and in their acceptance of it bolsters his self-respect and helps him to have a satisfying and successful experience. Of course, one student may think his "process" was less interesting to the group than others, or he may tell it either so fully or so sketchily that it draws few questions. In these cases the method would not have been equally satisfying to all.

An effective basis for later speeches?

Throughout this project the essential nature of communication is emphasized. In the absence of ability to watch his auditors, detect and respond to their unspoken questions, the listeners by verbalizing their needs supply him with the signs which he will later learn to pick up from less extensive cues. In this real situation he converses directly with the questioner and establishes the eye and vocal contact which he may not have been achieving. It will not be hard for him to come back to the eyes of someone for whom he has satisfactorily answered a question.⁷ And if these confidence points are located at various parts of the room (and an alert teacher can stimulate such spread if it is not

⁷ Speaking about the difficulty of teaching students to have eye contact and oral style, Parrish has declared: "Perhaps the most effective way to achieve genuine communication is to become interested in them [the listeners] and in their responses." *Speaking in Public* (New York, 1947), pp. 194-195.

spontaneous), he will be enabled to get the feeling of covering the whole audience. If his voice has sounded detached and uncommunicative, it is likely to assume the sound and nature of conversation in such a direct attempt to answer a sincerely asked question.⁸

The questioner^s may find themselves asking him to show his meaning with his hands, and in no better way could the basic nature of gestures be made clear to all. Questions on technical terms will bring his attention vividly to the necessity of selecting words suited to the comprehension of his listeners. A very significant feature of the Process-Inquiry speech is the natural outline inherent in the steps of the process. The student's familiarity with the subject will help him to proceed without notes for he carries the steps printed indelibly in his mind. In case the interspersed questions so claim his attention that he cannot think how far he has proceeded through the steps, a simple question to the listeners will receive an answer like "You just told us about . . ." "Oh, yes," says the speaker, and he is at once oriented in the process and can continue with unabated, even increased, confidence.

Thus, each of the five elements of speech (emotional adjustment, thought, language, voice and action) is called forth by justified motivations.

Again, it cannot even be hoped that these arrangements will bring each stu-

dent's *equipment for communication* into full, effective usage. But the friendly reliance of the other students upon his knowledge and judgment will be strong inducement for any student to use all his powers of communication.

A vibrant speaker-audience relationship? Each class member is focusing on the task of understanding, because if he falls behind there is something he can do about it, something which will be deemed helpful in the whole situation. If sufficient questions are not forthcoming, a demonstration of real interest by the teacher will frequently lead off, or a confident reminder of the audience's part in the whole procedure will likely set the project in motion. Sometimes a speaker finds it difficult not to feel that questions imply censure; sometimes one feels that questions are hindrances rather than helps.

The Process-Inquiry method is no panacea for the problems of the FIRST SPEECH, but it is worth a real try. If well motivated and carried out, the method has significant values to yield in the pursuit of the goals of a beginning speech course. As each speaker finishes his Process-Inquiry speech, he should start at once to prepare his talk for the next series of speeches, a series aimed at the refinement of that one of the elements which the instructor considers the most desirable point of attack.

SUGGESTIONS TO THE INSTRUCTOR IN USING THE PROCESS-INQUIRY METHOD

1. The teacher must establish effective rapport with the students in setting up the project.⁹

⁹ "Build a class atmosphere which is characterized by an *esprit de corps* which gets students acquainted, makes them feel that everyone is pulling for the success of everyone else, and fosters the ability of each to work for the good of all." Robinson, *Teaching Speech in the Secondary School*, p. 153.

⁸ Thonssen and Gilkinson rely upon this continuation of matter from one-to-one conversation to addressing the group in their suggestion for beginning speakers: "On the day he is to speak, he should walk into the classroom and sit down beside someone with whom he is acquainted. He should engage the person in ordinary conversation, then look around at the other members of the class and speak to some of them also. When his turn comes, he should walk to the platform with the feeling that he is about to continue the conversation." *Basic Training in Speech* (Boston, 1947), p. 43.

- a. Set forth clearly the nature of the process that a student will select; spend conference time on this selection if the student is baffled. Students have used successfully such varied processes as these: sending a flag message to another ship, operating a milking machine, using a potter's wheel, making ice cream bars.
- b. Pass off the usual question about note cards with the remark that no one will really need any with a process he knows so well.
- c. Pass off the question about using the blackboard as though he should not *plan* to use it but would not be prohibited from doing so if that became necessary in answering a question.
- d. Explain the interspersed questions as an aid to understanding,

and make it clear that such questions are helpful to the beginning speaker who cannot be expected to guess accurately what the needs of his audience are.

- e. Trust the class to cooperate.
2. The teacher must realize that it will take time for each student to have this experience. Even though each speaker plans only a five minute explanation of his process, the questions and answers will extend this procedure to fifteen or twenty minutes. Hence it is clear that only three students should present their speeches during any one class hour. Time must be fairly apportioned so that no student feels that he did not have a fair amount of time; even such a result, however, would be distinctly preferable to the attitude that five minutes is an interminable time!

ADMINISTRATORS' ATTITUDES TOWARDS THE ORAL EXAMINATION OF TEACHER CANDIDATES

Arthur J. Bronstein and Mardel Ogilvie

THIS is a report of part of the findings of a study which attempted to learn (1) the procedures and content of the oral examination required of teacher-candidates for public school vacancies, and (2) the attitudes of appointing officers towards the oral examination. The study developed as a result of a desire to provide guidance to those educators preparing candidates for teaching positions in the schools of the nation's larger communities.

Preliminary investigation revealed that widely varying degrees of speech competence are demanded by administrators and officers hiring teachers. Studies by Lilywhite,¹ Wagner,² and Pennington,³ demonstrate that little formal speech testing of candidates is done, that speech is seldom considered directly as a factor in teacher selection, that most teachers report they had to meet no speech requirements for their positions, and that where a speech requirement as

such is demanded, objective standards of competence are not established.

A summary of the findings dealing with administrative procedures and the content of the oral examination, where required, is scheduled for publication in the *Journal of Educational Research*. This includes an analysis of those responses of appointing officers dealing with the weight given to the speech and voice of candidates, and the personnel of the examining group. In addition, it summarizes the attitudes of appointing officers towards the need for a formal oral examination and the personnel necessary for administering the examination.

This paper will deal with the attitudes of administrators towards speech characteristics that might eliminate a teaching candidate. A questionnaire was constructed to learn whether certain major speech deficiencies would bar a candidate, to find out if distinctions are made in the acceptability of speech patterns for teaching different subjects and at different grade levels, and to discover attitudes towards the usage of certain variant pronunciations of commonly used words and phrases. These words and phrases were chosen from sources containing lists of words entitled "Commonly Mispronounced Words" and "Words with Variant Acceptable Pronunciations."

The questionnaire was sent to Superintendents of Schools in cities with a population over 100,000. Cities of this

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¹ Herold Lilywhite, "Speech Needs of Elementary and Secondary School Teachers in Minnesota with Special Reference to Teachers College Graduates," Ph.D. Thesis (New York University, 1943).

² Loretta A. Wagner, "A Diagnosis of the Speech Needs and Abilities of Prospective Teachers," Ph.D. Thesis (State University of Iowa, 1937).

³ R. Corbin Pennington, "Speech in the Teaching Profession," Ph.D. Thesis (Columbia University, 1939).

size were chosen for two reasons: 1. the largest cities tend to hire the largest number of persons each year, and 2. their policies tend to be more standardized than those of smaller cities where administrations may change more frequently and where choice of candidates is more limited. The findings of this study are based on the practices in seventy-six cities in thirty-seven states and the District of Columbia. All the major geographic areas are included in this distribution.

A summary of the responses of the appointing officers to the problems noted above are reported as of special interest to teachers of speech: 1. Approximately fifty percent of the answering Superintendents would appoint a candidate even if he possessed, to a noticeable degree, a lisp, stutter, or foreign accent; the other half would not consider the candidate with these defects. Most appointing officers would not make any distinction if the candidate with these defects were applying at the primary, kindergarten, or higher levels. However, twenty-three appointing officers consider the candidate differently if he is to teach a non-academic or vocational subject; twenty-four consider the seriousness of the anomaly in the light of the academic subject the candidate is to teach.

2. Forty-five Superintendents consider a nasal, hoarse, weak, or monotonous voice sufficient to bar a candidate from appointment to teach in the public school system at all levels. Of these, thirty-one make a distinction in the stringency of the requirement depending on the academic subject to be taught. However, most administrators (forty-one of the fifty-six answering) consider such vocal qualities as part of the entire picture of the applicant regardless of whether he is to teach at the kin-

dergarten, primary, junior, or senior high school level.

3. The summary of the attitudes of appointing officers towards the usages of certain informal pronunciations contains much of interest to the speech teacher. Superintendents were requested to indicate which pronunciations of the selected words they would consider unacceptable in informal or colloquial speech of a candidate for a teaching position. Variant pronunciations were indicated by diacritical markings or simple respellings. The findings are charted for the sake of clarity.

In order to have an objective basis for comparison, the following dictionaries and speech texts were consulted. References to these sources will be made in abbreviated form in the following pages.

The American College Dictionary, ed. Clarence Barnhart (1947).⁴ ACD.

Funk and Wagnall's New College Standard Dictionary of the English Language, ed. Charles Earle Funk (1947).⁵ F and W.

John S. Kenyon and Thomas A. Knott, *A Pronouncing Dictionary of American English* (1944).⁶ K and K.

Webster's New Collegiate Dictionary, ed. John P. Bethel (1949).⁷ WNCD.

Giles W. Gray and Claude M. Wise, *The Bases of Speech* (1936).⁸

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⁴ *The American College Dictionary*, ed. Clarence L. Barnhart (New York, 1947).

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¹⁰ Allan Forbes Hubbell, *The Pronunciation of English in New York City* (New York, 1950).

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John Samuel Kenyon, *American Pronunciation* (1937).¹³

¹² Charles Kenneth Thomas, *An Introduction to the Phonetics of American English* (New York, 1947).

¹³ John Samuel Kenyon, *American Pronunciation* (Ann Arbor, Mich., 1937).

Word	Pronunciation	No. of Replies of Superintendents		Comments
		Unacc.	Accept.	
absorb	abzorb	25	23	WNCD and F and W do not show the voiced form; both the ACD and K and K do.
almond	with <i>l</i> pronounced	29	23	K and K recognizes this as a NE pronunciation: F and W recognizes it as an acceptable variant; other dictionaries consulted do not.
asked	ast	35	8	Of the dictionaries consulted, only K and K accepts [æst]—[ast]. Kenyon makes the following comment about this word: "For asked the pronunciation is often [æst]" (12.125). Thomas says, "In present-day speech, certain combinations of consonants are difficult and tend to be simplified. . . . The combination [skt] tends to weaken, as in [æsk] or [æst] for asked [æskt]" (13.138). Gray and Wise advise [skt], not [sk] or [st] in words ending in <i>sked</i> (8.251).
athletic umbrella	atheletic umberella	31 27	13 16	None of the dictionaries or texts consulted accepts the pronunciations with the extra syllable.
because (z)	because (s)	12	30	Dictionaries consulted do not list the voiceless form. Surprisingly, more Superintendents accept this pronunciation than do not.
children	childern	36	7	K and K lists the metathesized form; all others consulted do not.
clothes	close	16	26	The pronunciation [kloz] is so current in informal educated speech that K and K note that it ". . . has been the cultivated colloquial pronunciation for 200 years." Both ACD and WNCD list this variant. F and W does not list it.

Intro- merican	dance	dants	16	27	The pronunciation with the excre- scent <i>t</i> is commonly recognized by phoneticians. A typical comment is one by Heffner: "Indeed these words, [dense, mince, prince] . . . are pro- nounced in American English more often than not as homonyms of <i>dents</i> , <i>mints</i> , <i>prints</i> " (9.186).
	once	wunts	21	22	
Pro-					
roduc- English					
onun-	data	[dætə]	18	24	WNCD does not list this pronuncia- tion as an acceptable variant. K and K, ACD, and F and W do.
	directly	without the k	21	22	No dictionary consulted lists this pro- nunciation as an acceptable variant in either formal or informal patterns of speech.
show and	duty	dooty	11	30	The pronunciations, without palatal glides, are listed in ACD and K and K. WNCD lists the [ju] form with a reference to its 'Guide to Pronuncia- tion': "After <i>d(duty)</i> , <i>t(tune)</i> , <i>n(new)</i> —tongue-point stops and nasal—the <i>u</i> sounds are also accepted generally, but here too in America, at least, the <i>ōō</i> sound is widely used by the edu- cated. It is to be observed, however, that the <i>ōō</i> in these words is formed with the tongue farther forward, and that <i>suit</i> , <i>duty</i> , thus pronounced are not accurately represented by the spellings ' <i>soot</i> ' and ' <i>dooty</i> ' and do not exactly rhyme with <i>whoot</i> and <i>booty</i> " (7.xvi).
	news	nooz	11	31	
pro- it as tion-					
ly K nyon bout ncia- om- cer- are to for and [st]	educate	edge-i-cate	24	19	It is interesting to note a similar dif- ference of opinion between the edu- cators consulted and the dictionaries. K and K and ACD accept only the palatalized form. F and W and WNCD accept either the palatized form or the glide approach to the vowel. (See comment on <i>nature</i> and <i>picture</i> .)
con- ions					
the more un-	February	Febuary	27	5	The educators replying, WNCD, ACD, F and W agree. K and K indi- cates that the pronunciations with and without the <i>r</i> are widely used (6.xlvi). Thomas notes that "Other common illustrations of the dissimi- lative loss of [r] . . . may be found on both the standard and sub-standard levels, as in the pronunciations . . . <i>February</i> [febjueri]" (13.135). Hub- bell remarks on the use of an unhis- torical /r/ in the pronunciation of this word in all class dialects of the New York City area (10.53).

<i>flower</i>	with <i>w</i>	27	5	The dictionaries and the administrators are in agreement.
<i>garage</i>	<i>garadge</i>	21	22	In spite of the fact that there is an equal division of opinion among the administrators, the only dictionary consulted that accepts the affricate is K and K. Kenyon notes "... ME loan words from OF have [dʒ] in <i>gentle</i> , <i>judge</i> , <i>regiment</i> , while modern loan words have [ʒ] as in [reʒim], [mɪrɑʒ], [gə rɑʒ]" (12.145).
<i>get</i>	<i>git</i>	38	5	The dictionaries and the administrators agree.
<i>government</i>	<i>gouvemnt</i>	37	6	WNCD, ACD, F and W and most of the administrators insist on the inclusion of the <i>n</i> . They agree with Gray and Wise who include this word in a list and admonish "Pronounce every syllable fully. Do not omit medial syllables or parts of syllables" (8.275). K and K state "No competent observer can doubt the presence of [gavəmənt] [gavəmənt] among the leading statesmen of the United States and England, even in formal public address."
<i>give me</i>	<i>gimme</i>	38	5	K and K and ACD admit <i>grampa</i> .
<i>grandpa</i>	<i>grampa</i>	23	19	WNCD and F and W do not. The phrases are not listed in the dictionaries consulted. Texts normally consider these assimilated forms as unacceptable.
<i>open the book</i>	<i>op'm the book</i>	31	11	
<i>idea of</i>	<i>idear of</i>	22	21	There is not complete agreement as to the acceptance of the added <i>r</i> . Kenyon notes that "It is a very common practice among cultivated speakers in England and Eastern America. . . . The evidence of its universality in these regions is so overwhelming that it is mere ignorance of the facts of cultivated usage to deny it" (12.160). Heffner states "Eastern American speech uses the hiatus breaker [r] widely in forms in which it is not etymologically justified at all. The most irreproachable speakers will say, when they read in college chapels, 'The paw(r) of the lion,' . . . and 'The law(r) of the wise,' . . . but they will also say <i>law(r)</i> when no vowel follows" (9.187). Hubbell says "This phenomenon . . . is not confined, of course, to uncultivated speech" (10.47). On the other hand, Gray and Wise, include the

John and Mary John 'n' Mary 21 22

board	bord	8	34
mourning	morning	17	25
oral	awral	19	23

nature	natshure	19	25
picture	pictsher	29	13

word in a list with "Pronounce without an excrescent linking *r*" (8.277). Thomas remarks "The intrusive [r] coloring . . . [aɪdiə] for *idea* characterizes the substandard speech of ENE and NYC; it is occasionally though rarely heard in S" (12.147).

A comment by Kenyon is pertinent: "These [the stressed forms for words like *a*, *an*, *the*, *and*, etc.] are rare forms in actual speech, and the mistake must not be made of pronouncing the isolated form either in ordinary speech or when mentioning them in phrases or sentences, unless the sense requires the stressed form" (13.101).

Thomas reports ". . . in the New York City area, the distinction has been almost completely wiped out. . . . In other parts of the United States the distinction survives, but in varying degrees" (12.84). According to Kenyon "In South England, and by many speakers in Eastern New England and New York City and vicinity, these words are pronounced with the [ɔ] sound of the word *all*. But by the majority of Americans elsewhere . . . the words are pronounced with [oɜ], [oə], [or]" (13.125). WNCd notes "in . . . America as a whole the distinction between *hoarse* and *horse* is still made naturally" (7.xiv).

All dictionaries and texts consulted consider the palatalized forms acceptable for these words. The widespread and common use of these pronunciations is known to all teachers of the English language. There is sufficient evidence in the literature to show that the palatalized forms of these words are commonly found in America as far back as Revolutionary times, if not earlier. Strong condemnation by Noah Webster and nineteenth century orthoepists following him has undoubtedly had a strong effect in deterring from complete acceptance. Kenyon's comments on avoidance or too widespread acceptance of assimilations of this type might well be considered: "Too much avoidance of the common assimilations of current good usage such as

when, which wen, wich

27

16

the insistence on [mitʃu], [dɒntʃu], [netʃuə], [ɛdʒukeʃən] instead of the normal [mitʃu], [dɒntʃu], [netʃə], [ɛdʒukeʃən] is pedantic, while too liberal surrender to the tendency results in careless or slovenly utterance" (13.75).

The dictionaries and texts consulted indicate a strong preference for the voiceless [w] or the [h] approach to the glide, for American speech. Heffner remarks that only a minority of our speakers fail to make a distinction between words of this type: *whale—wail, which—witch* (9.167).

Limitations of space will not permit a listing and discussion of all the pronunciations checked by the Superintendents of Schools. The writers of this paper have listed and discussed the preferences for some of the more disputed forms. On the basis of the above and a careful check of the evidence available from this study, the following comments are presented for the consideration of educators:

1. Appointing officers are aware that effective speech is a necessary attribute of the teaching candidate. They believe that the term encompasses not only patterns of acceptable pronunciation and of voice and articulation, but an ability to communicate an effective manner.
2. Patterns of pronunciation and usage typical of any one region of the country are not held as a barrier to appointment in any other region, except in very isolated circumstances.
3. The candidate whose speech possesses patterns commonly recognized as "careless" or "substandard" will face difficulty of appointment, unless

other factors are strongly in his favor.

4. There seems to be no pattern of consistency of "standard usage" (among the nations' appointing officers) as regards certain disputed pronunciations.
5. Certain usages formerly considered "careless" but now recognized among scholars in the field and in authoritative sources as commonly used by educated persons in informal speech, are still evaluated as "careless" by many appointing officers. A strong leaning in favor of an excessively conservative attitude in this regard is noticed.
6. Although most appointing officers are slow to accept variant pronunciations, a number of them indicate a willingness to permit those usually considered "careless," "slurred," or "substandard" by authoritative sources. Certain Superintendents will allow *atheletic, gimme, ketch, direkly, and drawring*, for *athletic, give me, catch, directly, and drawing*; at the same time they frown upon [æbzɔ(r)b], *awral, natshure, close*, and [dætə] for *oral, nature, clothes, and data*.

ROMEO AND JULIET: THREE DIRECTING PROBLEMS

Erling E. Kildahl

THE role of director is an interpretative one. He must define, in visual and auditory terms, the playwright's purpose. He is responsible for the total integration and coordination of all the elements involved in the presentation of the play. It is, therefore, his duty to overcome many difficulties which arise during the staging process. I wish, however, to limit this paper to an examination of but three of those numerous practical problems that will be met during the preparation of *Romeo and Juliet*, and to suggest one way to solve each of them.

First, we must consider the patent casting difficulty that arises because of Juliet's age. The fact that she is fourteen years old, coupled with the assertion that the role requires the experience, training, and the physical maturity of an older actress to successfully or even adequately project the role, comprise well-worked argumentative soil. Let us scrutinize this somewhat hackneyed question from the viewpoint of the director who is faced with the task of casting the play to the best of his resources and ability. The question now changes from the abstract to the concrete; immediately we leave the realm of comfortable academic arguments capped with references to the capabilities of Elizabethan boy actors and reasoning studded with foot-noted data regarding the maturity of fourteen-year-old girls in Renaissance Italy.

This matter of Juliet's age, and Romeo's too, is of momentous importance in the successful presentation of the play, for their adolescence, and all the associations that term connotes, is the very core of the tragedy. *Romeo and Juliet* is essentially a tragedy of precipitate haste, of impetuosity, and of rashness, all traits of the adolescent. There is no getting away from Juliet's age. In Act I, Scene 2, Capulet establishes the matter:

CAPULET: But saying o'er what I have said before:

My child is yet a stranger in the world;

She hath not seen the change of fourteen years:

Let two more summers wither in their pride

Ere we may think her ripe to be a bride.¹

And in case the audience did not hear that speech, in the following scene Lady Capulet and the Nurse dwell on her age at some length:

LADY C: Thou know'st my daughter's of a pretty age.

NURSE: Faith, I can tell her age unto an hour.

LADY C: She's not fourteen.

NURSE: I'll lay fourteen of my teeth,—
And yet, to my teen be it spoken, I
have but four,—

She is not fourteen. How long is it now

To Lammas-tide?

LADY C: A fortnight and odd days.

NURSE: Even or odd, of all days in the year,
Come Lammas-eve at night shall she
be fourteen.²

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¹ William Shakespeare, *Romeo and Juliet*, I, 2, ll. 7-11.

² *Ibid.*, I, 3, ll. 11-18.

Shakespeare stressed "fourteen" because it fully explains Juliet's childlike trust in Friar Laurence, her tumultuous, conflicting emotions at news of Tybalt's death, and her quite natural fears in the potion scene.

At the outset, then, the director is faced with a major dilemma. To cast her adequately, his Juliet must be young enough to be believably fourteen years old, but on the other hand the young have not had time to train their voices or bodies for such a role. If he chooses a very young person, that is, if he attempts to approximate within a year or two the physical age indicated for Juliet in the script, he cannot, in a four to eight week period, teach her acting skills that normally take years to learn. However, in this case, he will have youth, but the chances are great he will have, among other flaws, poor breath control, inflexible pitch, strained vocal cords, and usually an inability to express adequately the emotions required by the role. If he decides to forgo youth, he may, alas, find an emotionally and physically adult actress who has sufficient ability and experience to impart more polish to the role.

If he is successful in his quest, his problem does not vanish, however, but contrarily grows more complex. He now has surrendered the very factor that gives meaning to the tragedy and he will find subsequent situations involving Juliet's emotions much more difficult to justify to a modern audience. Sophistication, which goes with maturity, is, except in the hands of a genius, impossible to camouflage. Creating the illusion of adolescent naiveté is probably the most evasive goal any emotionally adult actress can set herself. Adulthood unconsciously will bare itself in subtle ways not only vocally and physically but mentally and psychologically as well. The unspoken adult atti-

tudes and behaviorisms of the mature actress will emerge despite all her own and the director's curbing efforts.

Marc Rose, a senior editor of *Reader's Digest*, once wrote to the effect that it is not only what is written, but what is left unwritten that sells a magazine article. What is "said" is certainly important, but so too is the "unsaid." As we hear the audible, we construct the "unsaid," the rich, tapestried background which is woven by the thoughts and attitudes of the actors, by the interplay which always occurs between two or more people on or off the stage. Thus somehow, when the characters are supposedly very youthful, a mature actor or actress, even with great skill, cannot help but distort the "unsaid." The viewpoint can be taken that an older, more experienced actress is absolutely necessary in the role to insure the projection of this background and interplay—that only an emotionally adult actress is capable of carrying it off. This may be true. Nevertheless, the lack of the essential ingredient, youthful naiveté, will cause that background to be distorted as surely as an out of focus movie projector will throw a blur on the screen.

Questions will be asked. Is it possible to set an age limit for an acceptable Juliet? When is a girl too old? What traits and attributes should be sought in a potential Juliet?

Arbitrary age limits cannot be set. We are not here concerned merely with physical age. It is possible that a fifteen- or sixteen-year-old girl may be too old, emotionally and behavioristically, to play the role, and conversely a nineteen- or twenty-year-old may be perfectly suited as Juliet. A girl may be too old to play the part if her curiosity and quickness are dulled; if she is blasé or too sophisticated in her attitude toward boys; if her general outlook is tinged with cynicism; if she is of a calculating

nature; of if she exhibits a posturing or affected manner. Instead, the director should seek a youngster who is unaffected, uncomplicated, unspoiled, and happily adjusted to her surroundings. During his search he should include among his criteria graceful movement, appealing appearance (although she need not be beautiful), some standard of vocal quality and flexibility, average intelligence, and finally, some ability to manifest emotion in understandable terms. Taken together, all this adds up to a large order, but the closer the director comes to filling it the nearer he will approach an ideal Juliet. He will probably find it necessary, in any case, to teach her to read verse intelligently and to project the thoughts and emotions of the role in an effective manner. If in addition he is forced to weed out any or all of the undesirable traits listed above, he will find the task all but impossible. They are much better avoided at the outset.

Thus, the director must handle the play as he would any other—as if it had never before been staged, as if the presentation for which he is responsible is to be the play's debut. If he shapes his work toward the goals of believability and consistency of character development he will find, in the long run, fewer basic problems if he casts a young Juliet.

The second major point to engage our attention centers on the projection of Romeo's reaction to the news of his banishment from Verona and consequently from Juliet's presence. Romeo has just killed Tybalt in retaliation for the latter's infamous slaying of Romeo's friend, Mercutio. The Duke of Verona, wearied and angered by the endless feud raging between the Capulets and the Montagues from which these killings have sprung, sentences Romeo to exile from the city. Friar Laurence brings

news of the Duke's pronouncement to the youth who is hiding in the Friar's cell. This occurs in Act III, Scene 3.

The following passage is the climax of the scene between Romeo and Friar Laurence before the entrance of the Nurse. There is no need to quote more since the preceding lines are in the same strain.

ROMEO: Thou canst not speak of that thou dost not feel:
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murdered,
Doting like me, and like me banished,
Then mightst thou speak, then mightst thou tear thy hair,
And fall upon the ground, as I do now,
Taking the measure of an unmade grave.³

There can be little doubt Shakespeare meant Romeo to betray plainly here his youth and emotional immaturity since it is hardly credible that a more mature man would react even at this bitter judgment with so little control as he exhibits. We have here, of course, a reflection of Elizabethan attitudes toward exile and banishment and the lines cry out for unrestricted acting, but there are a pair of arguments arrayed against the robust and unrestrained portrayal this scene demands: first, banishment does not carry the same fateful impact to us as it did to an Elizabethan Englishman or to any subject of the Renaissance world; second, today's audiences are unaccustomed to heroically emotional acting, consequently are afraid of it, and in its place demand reserve, control, and what is called "realistic" acting.

How sound are these arguments? In fine, their validity depends on the talent of the actor who plays Romeo. This scene is a supreme test of his ability to identify himself with the role. If his identification is complete, the actor will

³ *Ibid.*, III, 3, ll. 64-70.

maintain the integrity of the character under any conditions regardless of the demands on his physical stamina and agility, and an undesirable reaction of the audience based on either of the above objections, or any other, will not occur. The unwanted audience response results not because of Romeo and what he must say and do, but because of the shortcomings of the actor in terms of identification with the character. Owing to his deficiencies, he cannot reflect truthfully and sincerely the thoughts, feelings, and actions the role demands. Of course, the actor's ability to identify himself with a role, coupled with what Margaret Webster calls, for want of a better term, "vision," is rare. In her words:

if his vision be great enough, [it] is genius. When his physical prowess outruns the fervor and truth of his vision, ceases to be any sort of impersonation, and becomes merely the actor on parade, then we may call him a "ham."⁴

Few directors in educational or community theatre have the fortune to work with geniuses or people of great talent. It is assumed that the boy who plays Romeo will be something less than great and consequently one of the director's goals will be to eliminate hollow, empty, "hammy" acting from this scene. Far from being a slight task, it may prove extremely difficult since this scene eminently lends itself to insincere acting; and because, at the same time, he must bring Romeo's youth and instability into sharp relief, and also convey to the audience the Elizabethan horror of "banishment." If the director allows his Romeo to go into a tantrum here in an attempt to be faithful to the lines, the result will be as embarrassing for the audience as it will be inelegant for the actor. He will be justly condemned as "hammy," the director's goals will go

a-begging, and worse, Romeo will have lost the rapport of the audience. These undesirable effects must be avoided.

How should this be done? First, the director must accurately gauge the capabilities of the actor. How much of this scene can he effectively carry? The answer to this question will dictate the procedure the director should follow. If the actor can truthfully project only a small portion of the passion, the director may think of cutting the bulk of the scene. But this is not a true solution to the problem since scenes are usually written to be played, not eliminated from the script. Besides, if this expedient is followed, the director will not accomplish his goals. However, the matter of cutting brings up the second step. If the actor is found to be inadequate, and the director is determined to retain the scene in large part, the element of self-pity in Romeo's speeches should be reduced. Since it is a persistent theme throughout the scene, the director's blue-pencilling can well be concentrated here. Although self-pity may be a natural reaction for a boy just emerging from adolescence, revulsion and embarrassment will be the effect on the audience if it is not judiciously cut by the director and, in addition, soft-pedalled by the actor. Self-pity is an emotion any actor finds difficult to control. Therefore the young man must understand exactly and fully the objective the director has in mind. Otherwise, despite all precautions, the actor will project a whining, spineless Romeo who will lose the concern of the audience.

If the difficulty has not yet been eased, it might be wise to stage the scene in a sharply restricted area, preferably by means of lighting, because the acting space may more easily be enlarged or reduced as the director desires. The more the physical setting circumscribes

⁴ Margaret Webster, *Shakespeare Without Tears* (New York, 1942), p. 77.

the scene, the more easily the acting will be controlled: speech can be lower in force and more intense; gestures minimized; movements restricted. Since the actor's previous experience probably will have been gained from acting in modern plays, he will feel more secure if the style of the speech and gestures is toned down. The tightly limited setting, however, will cause the illusion of larger proportioned acting to be projected. Finally, it would be well to keep him off the floor. Substitute a bench. When he falls, saying "fall upon the ground," the obvious fact that he does fall onto the bench is more acceptable to an audience. The matter of "tear thy hair" is probably better cut. Most young actors cannot carry it without becoming ridiculous.

The final problem we shall examine arises in Act IV, Scene 5, shortly following the potion scene, in which the Nurse comes to awaken Juliet, finds her apparently dead, screams, and rallies the household by her cries. What to aim for in the ensuing scene and how to achieve it, once his mind is made up, can be perplexing for the director. He will find, upon analysis of the scene, that he should avoid the extremes of morbidity, for fear of unduly prolonging the tragic denouement of the play.

Portions of the scene are quoted:

CAPULET: For shame, bring Juliet forth; her lord is come.

NURSE: Shes dead, deceas'd, she's dead; alack the day!

LADY C: Alack the day, she's dead, she's dead, she's dead!

CAPULET: Ha! let me see her. Out, alas! she's cold;

Her blood is settled and her joints are stiff;

Life and these lips have long been separated.

Death lies on her like an untimely frost Upon the sweetest flower of all the field.

NURSE: O lamentable day!

LADY C: O woeful time!

CAPULET: Death, that hath ta'en her hence to make we wail,

Ties up my tongue and will not let me speak.⁵

And a little later, after Friar Laurence and Paris have arrived:

PARIS: Have I thought long to see this morning's face,

And doth it give me such a sight as this?

LADY C: Accurst, unhappy, wretched, hateful day!

Most miserable hour that e'er time saw

In lasting labour of his pilgrimage!

But one, poor one, one poor and loving child,

But one thing to rejoice and solace in, And cruel death hath catch'd it from my sight!

NURSE: O woe! O woeful, woeful, woeful day! Most lamentable day, most woeful day,

That ever, ever, I did yet behold!

O day! O day! O day! O hateful day!

Never was seen so black a day as this:

O woeful day, O woeful day!

PARIS: Beguil'd, divorced, wronged, spited, slain!

Most detestable death, by thee beguil'd,

By cruel cruel thee quite overthrown!

O love! O life! not life, but love in death!

CAPULET: Despis'd, distressed, hated, martyr'd, kill'd!

Uncomfortable time, why cam'st thou now

To murder, murder our solemnity?

O child! O child! my soul, and not my child!

Dead art thou! Alack my child is dead;

And with my child my joys are buried!

FRIAR L: Peace, ho, for shame! confusion's cure lives not

In these confusions.⁶

Various expedients have been employed by directors to control the latent trouble in this combination of speeches. One method is to cut drastically all the speeches and entirely eliminate the en-

⁵ Shakespeare, *op. cit.*, IV, 5, ll. 22-32.

⁶ *Ibid.*, IV, 5, ll. 41-64.

trance of Friar Laurence. The scene, thus greatly reduced in length and content, can then be played sincerely and simply. However, if a balanced production of the play is sought, this procedure has two serious drawbacks: first, blue-pencilling usually causes more harm than good, and certainly this scene should be played largely in its entirety since it has the definite purpose of showing the true affection of the Capulets for their daughter, a facet of their characters that has not been manifested up to this point in the play; second, it eliminates the Friar from the scene. This is inadvisable. He should be present to make certain all is going well with the potion plan because he is responsible for Juliet's death-like condition; his presence is natural and right. Severe cutting will remove the danger of dragging and delaying the progress of the play, but its attendant disadvantages outweigh that gain.

Another way of handling it is to create the effect of bedlam by running together the last four speeches before the entrance of the Friar. Such a course of action has two advantages: it shortens the scene and thereby lessens the reaction of revulsion at the actors' behavior on the part of the audience; it strongly motivates Friar Laurence's stern and forceful "Peace, ho, for shame!" But again, as in the first method, the affection of the parents for their daughter is destroyed, and another drawback is the distracting cacophony that results which almost certainly will destroy audience empathy.

Regardless of the directorial approach to this scene, it presents a ticklish problem to be resolved. No matter how the difficulty is met, it will be necessary to subject the actors to intense vocal coaching and rehearsal. Little can be done with spatial arrangement since all the

actors should be near Juliet. One line of strategy, then, is to restrain the actors from topping each other in volume, but at the same time allow their speeches to telescope moderately in pace. The exception is Paris, more angry than mournful, whose latter speech can reasonably top the Nurse's lament. Overall, although the explosive quality will be eliminated from the volume, there should be an effusive burgeoning of sound climaxed by the wordless crying and sobbing of Lady Capulet and the Nurse which should swell below Capulet's final speech and carry over at diminishing force under Friar Laurence's "Peace, ho. . . ." Each person will sincerely and characteristically express his emotion. Consequently, the Nurse's woe should be sufficiently lugubrious to furnish contrast to the sorrow of the parents, and the anger expressed by Paris will act as a brake on the mounting grief of the group. This procedure should be productive of advantages in the scene: parental love will be successfully portrayed; there will be no pointless bombast; Friar Laurence will be present and have sufficient motivation for his strong speech; the scene will be hastened enough through the telescoping of speeches to avoid dragging; and the quality of sincerity will be evident.

These three problems, then, will arise during the preparation and rehearsal of *Romeo and Juliet*. The foregoing description of how these questions were answered in one production of the play is not meant to be definitive, and certainly, by the very nature of the theatre, it cannot. It is hoped, however, that this elaboration of three examples of the director's work may indicate methods of meeting difficulties not only in *Romeo and Juliet* but in any play that is to be staged.

THE GROWTH OF ORAL INTERPRETATION AT THE UNIVERSITY OF CALIFORNIA

Garff B. Wilson

IN recent years, the University of California has witnessed a phenomenal growth of its courses in the Oral Interpretation of Literature. In 1941,¹ 4 members of the Speech Department were teaching this subject; in 1949, 12 instructors were assigned to it. In 1941, 13 classes in Oral Interpretation were offered; eight years later, 38 classes were being given. In 1941, about 340 students were enrolled in these courses; in 1949, there were more than 1,000. During this eight year period, the enrollment in the University increased 30%; the enrollment in Oral Interpretation courses increased 300%.

This remarkable growth is a result not only of good teaching and wise departmental leadership; more especially it has resulted from the adoption of an approach to Oral Interpretation which serves the ideals of a liberal arts college and furthers the aims of general education. The experience at California may be useful to other Departments of Speech where Oral Interpretation has not yet attained the standing it deserves.

In the discussion which follows, it should be understood that neither proselytizing nor self advertisement is intended. There are many approaches to Oral Interpretation, each of which may be successful in serving different needs in different circumstances. The California approach is not necessarily new or

unique. It is found in several other colleges and universities throughout the country. Yet, because this approach has been unusually successful in recent years, a survey of its aims and growth should prove illuminating and useful.

The Speech Department at the University of California (Berkeley) has always been unorthodox. It has not developed along the lines followed by similar departments in many other leading universities, and so it has often been viewed with curiosity, perplexity, and sometimes even hostility. There is little cause for these attitudes when one understands the traditions and educational philosophy which have influenced the growth of the department.

The University of California has always been conservative in its educational policies. Although forward-looking, it has never indulged in radical experimentation, and has never embraced courses or specialties until they have been proved to be worthy additions to the traditional disciplines. The College of Letters and Science, to which the Speech Department belongs, is a liberal and not an applied arts college. It has never given credit for "skills" or "performance" courses, but only for those courses where intellectual growth is the primary aim.

Courses in Oral Interpretation and Public Speaking were originally given in the English Department. In 1915, a separate Department of Public Speaking was created, drawing its faculty, naturally, from English. Martin C. Flaherty,

Mr. Wilson (Ph.D., Cornell, 1940) is an Associate Professor of Speech at the University of California.

¹ I have chosen 1941 and 1949 for comparison because each may be considered a "normal" pre-crisis year.

Professor of Rhetoric and Oratory, became head of the new department and retained the chairmanship until 1939, when Gerald E. Marsh, the present chairman, succeeded him. In its thirty-six years of existence, the department has had only two chairmen. It retained its original designation as the Department of Public Speaking until 1947, when it finally became the Department of Speech.

Professor Flaherty, courtly, conservative, and somewhat remote, was strongly opposed to any "fripperies" in his department. The content of every course and the discipline it offered had to satisfy comparison with courses in Philosophy, Mathematics, the languages, etc. The beginning course in Public Speaking, for example, was primarily concerned with logic and analysis, with gathering and evaluating ideas, with organizing and outlining material. Delivery and platform behavior were incidental. Students often complained that there was little public speaking in Public Speaking. They always received the reply that no one had a right to speak unless he had something to say; that in an era dominated by propaganda and misrepresentation, a clear head was more important to a speaker than a glib tongue. Today, the aims of Professor Flaherty are retained in the basic Public Speaking course, although the course has been given new organization, force, and focus by Professor Marsh and his colleagues.

The underlying philosophy of the Speech Department at California is revealed in a report of the department's Committee on Speech Curriculum. The report says:

The core of the graduate and undergraduate work in the Department of Speech is the study of human communication—its values, purposes, techniques, institutions, and social effects. A student majoring in Speech should gain an

understanding of the nature of language, and of the rhetorical structure and function of the various kinds of discourse. He should understand how men are moved to belief and action through both rational and emotional elements in speech. He should be prepared to analyze critically discourse of all sorts, applying with understanding the standards of meaningfulness and logical validity. He should gain insight into the role of communication in human affairs from studying the effect of social circumstances and opinion on the contents of press, radio, film, public debate and discussion, and their effect, in turn, on society and its institutions. Finally, he should have first hand experience with the creation, interpretation, and presentation of various types of discourse.²

The fields of speech, as they are developing at California, can be divided into three major divisions: (1) Theory and analysis of discourse; (2) Communication and society; and (3) Communication skills and techniques.³ Oral Interpretation appears in division (1), and not—as some teachers might expect—in division (3). Courses in division (1), as the Committee on Curriculum states, aim to give the student "an understanding of the psychology and philosophy of language, the nature of meaning, and the manner of organizing discourse, a theoretical and practical concern with the canons of sound reasoning, and an appreciative insight into poetry, drama, and other forms of literature."

In a department with a history and a point of view such as I have outlined, it is not surprising that the courses in Oral Interpretation have developed into substantial liberal arts courses, widely popular and respected as a valuable part of the curriculum.

A course in Oral Interpretation was given at California as early as 1905, when speech instruction was still offered

² This statement is the work of Professors Jacobus ten Broek and Edward Barnhart.

³ It is to be noted that courses in dramatic art, once included in the curriculum of the Speech Department, are now offered by a separate department.

by the English Department. In the college catalogue for that year, the course was entitled "Oral Interpretation" and was described as "the reading of English and American poetry and prose. Training in Vocal Expression." Five years later, there were two lower division courses entitled "Oral Interpretation," the first of which provided "a study of the fundamental principles of the dramatic reading of poetry," and the second offered "the dramatic reading of three or four of the plays of Shakespeare." In 1915, two upper division courses were added, one stressing a study of "the fundamental principles of dramatic reading," and the other emphasizing "voice culture" through "the presentation of selected scenes from plays." In 1919, an additional upper division course was introduced entitled "Vocal Interpretation." It was described as "A course in oral reading based upon selections from the Bible, Browning, Tennyson, Emerson, and Carlyle." This description clearly reveals the interests of the particular instructor who taught the course.

By 1926, the basic course had become "The Fundamentals of Expression and Interpretation," and was described simply as "practice in reading and speaking." The upper division sequence was now called "Literary Interpretation—The study of typical literary forms such as the ballad, the lyric, the essay, and the short story." For the next fifteen years, and throughout the ensuing war period, there were minor changes and variations, but the basic course continued to emphasize the fundamentals of expression and interpretation through the reading of simple prose and poetry, while the upper division courses emphasized "literary interpretation."

It is evident that during all of the period from 1905 to 1945, literary content was stressed in the Oral Interpreta-

tion courses. However, there was no uniformity of materials or of method. Each instructor organized and taught the basic course in his own way. While there was general agreement on aims, there was little agreement on texts and procedures. In 1946, when many of the older staff members had retired and when enrollment in speech classes was increasing rapidly, it was decided to re-examine the courses in Oral Interpretation, to re-define their aims, and to regularize the procedures, methods, and materials of the basic course. The department did not wish to set up a standardized product; but it wanted Oral Interpretation instructors to agree on general aims and outline (so that students could transfer freely between the growing number of sections), and it wanted the instructors to pool their ideas for the creation of the strongest possible course.

There followed a long series of meetings, out of which emerged agreement on aims and policy, and a general outline of units of work to be covered in each semester of the basic course. The decisions of the group were eventually incorporated in a printed syllabus, compiled by Miss Aurora M. Quiros, which is now used as a general guide by all instructors teaching the basic course.

The Speech Department at California is proud of the success of its courses in Oral Interpretation. An examination of the nature of these courses will, I believe, reveal the secret of their success, and will demonstrate that these courses can be one of the best possible avenues leading to liberal education.

II*

Liberal education or general education—as distinguished from special education leading to competence in a voca-

*The material which follows is a revised version of a paper published in *Western Speech* XIV (October, 1950), pp. 27-30.

tion—is that education which seeks to acquaint all students with their common heritage. It seeks to teach them those concepts of nature, man, and society which are the foundations of western civilization. The advocates of liberal or general education believe that a citizen cannot fulfill his responsibility of governing his own life and sharing in the management of the community unless he understands the basic beliefs and events which have moulded his society, and unless he realizes that “the past and the present are parts of the same unrolling scene.” Matthew Arnold defined this type of education as that which acquaints a man with the best that has been thought and said in the world. Others have called it preparation in the general art of the free man and the citizen.

Education of this type fosters certain traits of mind. These traits can be defined in many ways. One of the best definitions is given in the Harvard Report on *General Education in a Free Society*, which states that general education⁵ should develop the abilities (1) to think effectively; (2) to communicate thought; (3) to make relevant judgments; and (4) to discriminate among values.⁶

Oral Interpretation, as it is taught at California and at many other universities, fits perfectly into the pattern of general education and is an effective means of developing the traits of mind listed in the Harvard Report. This course is not a class in pantomime, or in

acting, or in voice and diction. It is a course in the *oral study of literature*.

The course has two basic aims which are interrelated and inseparable. The first aim is to develop the student's insight into the nature of poetry and literature in general and to increase his appreciation of it. The second aim is to develop in the student those techniques and skills in approaching literature and communicating it that make for a vital emotional and intellectual experience. The whole process is an integrated one, involving both an appropriate emotional and intellectual response to literature and skill in communicating the ideational and emotional content of the literature. In a course of this sort, oral skills are not ends in themselves but the means by which a student develops his own understanding and communicates it to others. Teachers of this kind of course believe that a close and honest study of a piece of literature will reveal the way it should be read. At the same time, the oral reading of the literature will disclose new literary values and will increase understanding of the literature. The process, thus, is a two way process, in which each phase strengthens and increases the effect of the other.

It can easily be seen that Oral Interpretation, thus conceived, is an exacting and liberalizing discipline. Consider the general preparation involved in communicating the thought and emotion of a single poem. The interpreter must comprehend the ideas in the poem and their precise development; he must grasp the attitude and emotion which accompany each idea; he must understand the structure, the rime scheme, the metrical scheme, the imagery, the sound values, and all the other poetical devices and their relationship to the over-all poetic effect; he must be acquainted with the author's background

⁵ The term general education, as used by the Harvard Report, is understood to have about the same meaning as liberal education, except that it applies to high schools, as well as to colleges, and by including a vastly greater number of students within its scope, “escapes the invidium which, rightly or wrongly, attaches to liberal education in the minds of some people.”

⁶ *General Education in a Free Society* (Cambridge, 1946), p. 52.

and philosophy of life and with the specific motivation for the poem; he must understand the poem in relationship to the period in which it was written; and, finally, he must learn to use his voice so he can communicate to a listener the full intellectual and emotional significance which he has discovered in the poem.

The extent to which study of this sort will contribute to a liberal or general education is easily seen if we trace the steps involved in preparing a specific piece of literature according to this method. Suppose, for example, the student chooses to interpret Matthew Arnold's well known poem *Dover Beach*.

In analyzing the text of the poem, the student will note that Arnold first describes the beauty of a moonlit night on Dover Beach. Presently the poet becomes aware of the pounding of the surf and he remembers that the same sound reminded Sophocles of "the ebb and flow of human misery." Arnold then recalls that "the sea of faith was once too at the full"—like the tide on Dover Beach—but now faith is retreating and disappearing, leaving a desolation where human beings have only each other to cling to in a confused and hopeless world.

After perceiving this sequence of ideas, the student must ask himself: who was Sophocles and in what ways was he concerned with the ebb and flow of human misery? Finding the answers to these questions may involve a good deal of reading and thinking. When the answers have been discovered, the student must next ask: what does Arnold mean by the "sea of faith" and why is it retreating "down the vast edges drear and naked shingles of the world?" To find an adequate answer to these questions, the student will have to examine the era in which Arnold lived. He will have to understand the crisis in faith

and morals which resulted from the scientific and technological revolution of the 19th Century. Matthew Arnold, as a man, must then be studied, with attention given to his character, his particular philosophy of life, and his reactions to the problems of his time.

After the student has achieved an understanding of the ideas of the poem and of the background of these ideas, he must examine the *form* of the poem. What stanza pattern, what rime scheme and metrical scheme, has the poet chosen—and why did he clothe his thought in this form? Did he make a good choice of form? How effective is his imagery, for example, of "a darkling plain swept with confused alarms of struggle and flight where ignorant armies clash by night?" How effective is the poet's choice of words, his use of poetic devices? Do they contribute to the total poetic effect of the piece?

Concurrently with this process of understanding the form and content of the poem, and contributing to this process, the student should be developing the oral skills necessary for communicating the full beauty and truth of the poem to a listener. He must determine the best phrasing and centering to employ. He must decide how best to preserve the continuity so that the listener is led smoothly and logically from the peaceful scene at the beginning to the confused alarms of clashing armies at the end. He must further develop all the shadings and variations in quality, tempo, volume, and pitch necessary to communicate the precise mood and emotion of each line. Finally, he must give adequate projection to all the words, rhythms, and sound values of the poem. In the practice necessary for mastering these skills, and in the final oral presentation to an audience, the student, as well as the audience, enjoys a meaningful emotional and intellectual

experience—the same type of experience that one gets through perceiving and appreciating any work of art.

When such preparation as I have outlined is complete—and this preparation will include a comprehensive written paper plus extensive oral practice—surely the student has had a liberalizing experience. If a liberal or general education seeks to develop the student's abilities to think effectively, to communicate thought, to make relevant judgments, and to discriminate among values, then it is evident that the process involved in preparing *Dover Beach* for oral interpretation directly contributes to the development of all these abilities. Certainly in a comprehensive oral study of the poem a student learns to discriminate among values and to make relevant judgments. He is forced to think carefully and to analyze closely, and his success is tested with precision when he tries to communicate the thought and emotion of the poem to others. Furthermore, the study of a single poem, like *Dover Beach*, introduces a student to many of the vital concepts of nature, man, and society which it is the function of liberal education to disseminate, and the emotional

experience involved in understanding and communicating the poem increases his sensitivity and perception. Just as the window, through which Matthew Arnold gazed upon Dover Beach, revealed a whole world of ideas and emotions to him, so the poem, which Arnold wrote, is a window through which a student may view long vistas in human history and philosophy—vistas of the past which illuminate the present and make the student of the poem a wiser and more enlightened citizen.

Oral Interpretation, as outlined above, has proved its worth as a contribution to liberal education at the University of California. The College of Letters and Science accepts the beginning course as a fulfillment of its basic requirement in the fine arts. The English Department requires its prospective teachers to take a special course in Oral Interpretation. The total enrollment in this type of course has increased 300% in the last few years. With such solid achievement as background, the coming years should witness continued growth as the liberalizing effects of Oral Interpretation become better understood and more widely accepted.

TALKING TAKES TEACHING

Ruth M. Clark

IN this "talking" world we need to help all children increase their speech proficiency. Speech training is not something "special" to stress when we are preparing programs, nor is it just a class to be taken during a high school career. Speech training belongs in the classroom throughout the day and the entire educational program as well. It is the implicit responsibility of every teacher.

Johnson says that since the turn of the century, and particularly since 1925, special education has shown a phenomenal development. The handicapped child has come into his own. Individualized instruction and "special" education for these children are being stressed. This has had a good effect on the schools in general and we have learned that "What is good for the handicapped is good for the normal."¹

Many of the techniques developed in the clinic can be used in the classroom. Speech rules, ear training, and mental hygiene principles can indeed be used to the advantage of every child. Each one of these can be carried on in the regular school room. Special time need not be set aside for them, but they should be part and parcel of all activities. Let us first consider general speech rules.

GENERAL SPEECH RULES

How many times have you heard adolescent boys or girls mumble ques-

tions and answers until they are entirely unintelligible? We are inclined to excuse them and say they "feel awkward," or that they are shy because of the physiological changes taking place in their bodies. Fundamentally, however, we overlook the possibility that they have never had training in the simplest speech skills when they were in the lower grades.

Another student does not speak fluently. What are we as elementary school teachers to do? We often suggest that he take a course in speech when he reaches high school, but why should we let him feel ill at ease until then? Moreover, will he be willing to register for a course where he will be competing with the best speakers of the school? We know the students with a special aptitude for speech activities are the ones found in high school speech classes. Hence the student really needing speech will probably register for another type of class where he will have a better chance of success, where he will feel more adequate. Hence many children leave our schools and take their places in life feeling very insecure in speaking situations.

Such students might feel quite different if they had had teachers all through their school lives to teach them a few simple speech rules—ones each teacher can develop from the class. They can even be put on the blackboard and used as standards for the entire year. Also, the children can devise them from comparing a good speech performance with a poor one. For example, the teacher can read a

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¹ Wendell Johnson, et. al., *Speech Handicapped School Children* (New York, 1948), p. 31.

short poem such as the following from Rebecca McCann's *Complete Cheerful Cherub*.

ATTIC CLEANING

We clean our houses every day
And throw the useless things away,
But often let our minds for years
Get filled with foolish thoughts and fears.

While she says this she can look out of the window or down at the floor. She may lean against the wall or desk. She might wrap one foot around the other leg. She will mumble and speak so part of the selection cannot be heard. In short, she will break nearly all of the rules for good speech while she is talking. Immediately after the teacher has finished with the poor speech example she repeats the selection using good speech and platform deportment. The children are asked which they like best. The pupils list the things that were good. Thus five or six general speech rules may be developed. Such a list might be:

1. Pause and smile
2. Good posture—erect and relaxed
3. Eye contact—talk to the individuals in the audience
4. Be heard easily—don't make the audience work
5. Control your voice
6. Pronounce words distinctly—all of the syllables, final consonants correctly
7. Be interested, spontaneous, and enthusiastic

The pupils become the critics of their associates in oral recitations. Throughout the year they are using their general speech rules in all speaking situations. Knowing they are doing the right thing gives them confidence. They feel more secure when speaking. This type of speech teaching does not require a special period for the rules are used in every class where speech is used. If

every child had this sort of training in every grade, the number of mumblers and shy non-fluent speakers in our high schools would in all probability be greatly decreased.

EAR TRAINING

The second type of speech training that the regular classroom teacher can employ is "ear training." We talk because we hear. And we talk *as* we hear. Van Riper says:

Many children persist in their articulation errors because they never learn that words are composed of a series of consecutive sounds. They hear words as wholes—as chunks of sound. The word *fish* to these children is not a series of three sounds, f, i, sh, but a single sound. Thus the pronunciations of *fish* and *pish*, if spoken quickly enough, are much more alike than they are different, and the child fails to perceive any error.²

When children omit sounds, distort sounds, or substitute one sound for another, we say the child has an articulatory defect. Most speech defects are of the articulatory type, and 5 to 10% of the school children experience this difficulty. Johnson says, "70 to 85% of the speech cases in the public school are articulatory. In about 50% of these cases, moreover, the "s" sound is defective, although other sounds, too, may be misarticulated."³

Since so many children have difficulty with the "s" sound and since the "th" sound is substituted for the "s" we can illustrate ear training using these two sounds. This type of ear training will not only improve the speech of the children in the room, but will also help them in reading and spelling, since research has established a positive correlation among these skills. The following is a modified form of the story "The

² Charles Van Riper, *Speech Correction, Principles and Methods* (New York, 1947), pp. 93-94.

³ Johnson, *Speech Handicapped School Children*, p. 6.

Lost Kittens and the Goose" found in Nemoy and Davis.⁴

THE LOST KITTENS AND THE GOOSE

One hot summer day in August Cinderella, Goldilocks and Black Sambo went to the country. They were passing through a small woods when they saw a little girl running toward them. She was sobbing as if her heart would break.

"What is the matter, little girl?" asked Goldilocks. "And why are you crying?"

The little girl replied, "My name is Thelma and I have lost my kittens. Won't you please help me find them?"

"Yes, indeed we will," said Goldilocks, Cinderella and Black Sambo. Then they crept softly, softly through the grass, so as not to frighten the little kittens.

"Th Th Th Th."

"Listen," said Thelma, "I hear my kittens."

Just then they heard another sound "s——"

"That is not my kittens," said Thelma.

"s——"

"What a strange sound! What can it be?" asked Goldilocks.

"Oh, look Thelma," said Black Sambo, "It's a big goose and he is pecking your little kittens."

"Run Sambo and stop him," said Thelma.

As soon as the goose saw Black Sambo coming toward her she started to hiss, "S——," to frighten him, but Sambo was not afraid and grabbed the goose by the legs and carried her back to Thelma.

"S S S S S" went the goose.

"Big Goose, why did you scare my little kittens?" asked Thelma.

"Because they were teasing me and trying to say S——," the goose answered.

"They were not really talking like you," said Thelma.

"They look alike and sound alike to me," said Black Sambo.

"It's a secret. I do not talk like a kitten," said the Big Goose.

"I won't believe you, Big Goose, unless you can prove it in a contest with the kittens."

"All right!" said the Big Goose. "But you will never guess the secret. However, let us start."

"Th——," began the kittens.

"S——," continued the goose.

"Oh!" whispered Sambo, so the goose could not hear, "I am learning the secret."

"What?" asked Cinderella.

"First," said Sambo, "You will notice that the goose puts her tongue back like this. Then she almost closes her teeth, like this. The rest is just like the kittens. She blows her breath like this. 'S——.' Now watch them carefully this time."

"Th——" said the kittens.

"S——" said the goose.

"Yes, yes," agreed the children. "Goody! Goody! We have found out the secret."

"The contest is over," said Big Goose. "Do you still think that the kittens and I talk alike?"

Sambo laughed and said, "I always knew you did not talk like the kittens, I just wanted to learn the secret—how you make 'S——.'"

"Well, well, I was only fooling you too," said the Big Goose. "It isn't a secret because snakes also know how to make 'S——.'"

The kittens went home with Thelma and promised never to run away again.

It is suggested that the presentation of the story be followed immediately by dramatization.

Practice in making the kitten and goose sounds can follow with or without a mirror. This allows for a good deal of visual and auditory training. The children themselves can suggest words with the "kitten" or "goose" sounds. These can be written on the board and used for games. The children can also pick out words from their readers with these sounds.

Another book which is appropriate for older children is Ainsworth, *Gallop-ing Sounds*. These stories stress particular sounds and are written in such a manner that the children themselves can read them.

Games provide much motivation for speech training. Following are examples.

GROCERY STORE GAME

Initial "s"	Medial "s"	Final "s"
soup	asparagus	beets
sardines	ice cream	lettuce
celery	salad dressing	fruits
cinnamon	cassaba	grapes
salt	pencils	carrots

⁴ Elizabeth McGinley Nemoy and Serena Foley Davis, *Correction of Defective Consonant Sounds* (Boston, 1937), p. 322. Permission has been granted by the Expression Company for the writer to reproduce the story, *The Lost Kittens And The Goose*.

Leader: "My father keeps a grocery store. He sells something that begins with the sound of 's' (or medial 's' or final 's'). Guess what it is."

Pupil: "Does your father sell celery?"

The one who guesses correctly becomes the leader if his sounds are made correctly, and if he has followed the speech rules.⁵

THE HIDE AND SEEK GAME

The teacher writes the following phrases on the board and tells the pupils that they are the places where two marbles are hidden. A leader points to one of the places while the other pupils close their eyes. Each pupil then tells the place where he thinks the marbles are hidden. The pupil who finds the marbles has the next chance to hide them. If two pupils guess the place, the one who guesses first becomes the leader.⁶

th-s

- (1) on the North side (7) on the ninth step
- (2) in a health center (8) under the seventh stool
- (3) beneath snow
- (4) near the bath salts (9) on the sixth stand
- (5) in both suits (10) in both sacks
- (6) down on South Street

LIP READING GAME

Leader: "I am going to say one of the words under number — silently. Guess what word I am saying by watching my mouth."

Pupil: Continues in the same manner as the previous games are played.⁷

CONTRASTING WORDS

Write the following on the board. Follow directions as for the other games.⁸

⁵ Edna Cotrel and Elizabeth M. Halsted, *Class Lessons For Improving Speech* (Boston, 1936), pp. 46-47.

⁶ Nemoy and Davis, *Correction of Defective Consonant Sounds*, p. 342.

⁷ Cotrel and Halsted, *Class Lessons For Improving Speech*, p. 6.

⁸ *Ibid.*, p. 59.

Initial "s"

sue
sigh
save
sell
sort

Initial "sh"

shoe
shy
shave
shell
short

Final and Medial "s"

class
puss
gas
plus

Final and Medial "sh"

clash
push
gash
plush

MENTAL HYGIENE

If our basic philosophy is to raise the speech proficiency of every individual in the group, mental hygiene must be considered along with ear training and general speech rules

Mental hygiene concerns itself with the prevention and correction of emotional maladjustments and hostile attitudes through re-education and orientation. Briefly, the objective of mental hygiene is the same as physical hygiene — not merely the prevention of illness, but positively aimed at the *development of a wholesome personality*.

Many practices in the classroom are instituted to provide good mental hygiene. However, we could all be more aware of the opportunities for this purpose. Each child needs training in facing his problems and in making the best of unalterable situations. It has been pointed out with some regret that mental hygiene is reserved for classes of stutterers; this would seem to indicate that the rest of the children can get along without special attention being paid to safeguarding their basic emotional needs and their general personality adjustment.

The teacher's personality and adjustment play a predominant role in the school room. "A healthy school atmosphere can only be created by teachers who are themselves mentally healthy and who have an abiding interest in

children and a real respect for the personality of each child.⁹

In an intensive study of 116 first grade children Hahn says, "If one observes the speech activities in many classrooms, one will agree with the investigator that much of the poor use of voice is induced by repeated handicapping situations in the schoolroom environment and by the attitudes of the teachers, either expressed verbally or read in cues in the behavior."¹⁰ Dr. Schuell points out a genuine need when she says:

Rapport is just as important in the classroom as in the clinic. The pupil must know that he is accepted as he is, that he is respected and appreciated as an individual, his individuality recognized, whatever his social standing or academic record, before he can trust an adult. Unless the teacher has this basic trust she cannot teach him, and nothing that she can say or do will be of any use. The pupil will read her expression, her inflections, and make comparisons; by these means he will know whether or not she is his friend.¹¹

What then can we as teachers do to make friends of our pupils? We will need to improve the classroom atmosphere, and help each child entrusted to our care make a more wholesome adjustment. We need to help children develop inner courage—inner strength—to handle their problems without being crushed. How can this be accomplished? Of the many and varied means advanced, one of the most important is satisfying basic emotional needs as a way of attaining adjustment. Travis and Baruch say, "If we really understood ourselves we would see that every

single bit of behavior is directed toward fulfilling some very human need."¹²

A great many of our needs are emotional in nature. The above mentioned authors divide the emotional needs into two large categories—those that give *security* and those that make us feel *adequate*.

We need, first, the sort of satisfactions that build a feeling of *security* within us. Without a sense of security we have no safety, we have no anchorage, we have no peace. The kinds of satisfaction which bring security make us feel warm and loved . . . they give us, too, the courage to come to grips with life's issues.¹³

How can we give our pupils affectional, warm, security-giving satisfactions?

We can give them genuine friendship. We can respond to them for what they are, not for what we would like them to be.

Condemnation is the greatest destroyer of positive response. Condemnation gets in the way of accepting a person as he is. On the other hand, loyalty, sympathy, consideration, and most of all understanding, bring to the person the kind of positive, up-building, supportive response which we all need.¹⁴

We can also give to our children a sense of "belongingness." We need to feel that we have a place, that we belong, and that we have a unique worth of our own. Many authorities believe that gangs, fraternities, service clubs, and religious groups flourish because they satisfy the emotional need of "belongingness."

Achievement and recognition give us the "Self-Enlarging, Ego-Building, Adequacy-Giving Satisfactions." "Without a feeling of adequacy we have no basic sense of being capable of meeting the demands that each day brings . . . we

⁹ Johnson, *Speech Handicapped School Children*, p. 62.

¹⁰ Elise Hahn, "An Analysis of the Delivery of the Speech of First Grade Children," *Quarterly Journal of Speech*, XXXV (October, 1949), p. 343.

¹¹ Hildred Schuell, "Differences Which Matter: A Study of Boys' and Girls," sponsored by the Delta Kappa Gamma Society (Austin, 1947), p. 3.

¹² Lee Edward Travis and Dorothy Walter Baruch, *Personal Problems of Everyday Life* (New York, 1941), p. 63.

¹³ *Ibid.*, p. 64.

¹⁴ *Ibid.*, p. 68.

lack faith in ourselves and in our abilities. We lack courage."¹⁵

We frequently forget that there are many, many kinds of achievement in our world. We must let our children feel

capable of delivering what is demanded. The point cannot be stressed too much, that when achievements are required which are too difficult, then all achievement begins to seem unattainable. The person involved may suffer with an overpowering sense of defeat. . . . Perpetual demands which lead to failures instead of successful attainments inevitably mar the personality and make adjustment difficult.¹⁶

We not only need to achieve but we need to have other people give us recognition for our achievements. We need to help children develop social skills so they can accept recognition graciously. "We do not want to let ourselves become blind egoists. But a wholesome and honest appreciation and enjoyment of our own strengths and accomplishments never does lead to ego-mania. In fact, ego-mania indicates the lack, rather than the presence of self-esteem. Just because he does not think he is good enough, he has to make himself out better than he is."¹⁷

¹⁵ *Ibid.*, p. 72.

¹⁶ *Ibid.*, pp. 75-76.

¹⁷ *Ibid.*, p. 78.

Our greatest classroom obligation is to help children achieve and gain recognition so they will feel *adequate*, and gain *security* through friendships and responses that make them feel they belong.

CONCLUSION

"Over ninety percent of the average person's communication is carried on through speech. His social adaptation will be largely determined by the degree to which he has developed socially serviceable speech habits."¹⁸

The individual equipped with proper speech habits possesses an immeasurably valuable asset. The teacher, by improving her own mental health and that of her children, by developing general speech rules and having the children use them in all oral recitations, and by employing ear training in many and varied situations, will lead her children to see the beauty and harmony of spoken language and to feel with Anna Hempstead Branch that

God wove a web of loveliness
Of clouds and stars and birds
But made not anything at all
So beautiful as words.¹⁹

¹⁸ Cotrel and Halsted, *Class Lessons For Improving Speech*, p. 6.

¹⁹ *Ibid.*

THE STATUS OF SPEECH IN WESTERN JUNIOR COLLEGES

Wayne O. Fox and Thorrel B. Fest

IN an effort to increase the language ability of students, committees of speech education consistently recommend that speech fundamentals be required of all junior college students or at least of those students failing to pass a proficiency examination. After several years of such recommendations by the various committees it might well be asked to what extent the expert opinion has been heeded. Journal articles of the past ten years which discuss junior college speech programs have been concerned primarily with what should be taught, with methods of teaching, or with the problems faced by a particular institution or group of institutions. Information as to the actual status of speech education in any large group of junior colleges has been lacking. It was to obtain an overview of both curricular and co-curricular policies and practices in western junior colleges with respect to public address, drama, interpretation, and speech correction that this study was made.

GENERAL INFORMATION

Printed questionnaires which requested information about the general speech practices, courses, units, equipment, correction, faculty, and co-curricular activities were mailed to one hundred and twenty public, two-year junior colleges in January, 1950. These schools were located in: Arkansas, Ari-

zona, California, Idaho, Kansas, Louisiana, Montana, Nebraska, North Dakota, Oregon, Texas, Utah, Washington, and Wyoming. Seven Colorado junior colleges falling into the survey category were visited by the first writer, bringing to one hundred and twenty-seven the total number of junior colleges contacted in fifteen western states. Of this number, seventy-five schools supplied the information requested; three others returned the questionnaires indicating that no speech was taught. Sixty-three percent of the replying schools had enrollments of less than five hundred students.

Nearly all institutions supplying information in this survey indicated that their curricula were designed to accomplish one or more of four objectives. On the basis of first place ranking and measures of central tendency College Preparatory Education proved to be the primary objective; General Education ranked second, Terminal Education third, and Vocational Education fourth. There was found to be no clear relationship between speech policies and practices and the primary objectives of the schools.

PHILOSOPHY AND ORGANIZATION

Only twenty of the seventy-five reporting junior colleges had separate speech departments. Forty-nine considered speech to be a part of the English department, and one school included speech in the humanities department. The remaining five schools did not indicate the departmental status.

In all but one case, speech was taught

Mr. Fox (M.A., Colorado, 1950) was formerly Instructor in Speech at the University of Hawaii and is currently on active duty as Captain in the Air Corps at Hickam Field, T. H. Mr. Fest (Ph.M., Wisconsin, 1938) is Assistant Professor of Speech at the University of Colorado.

as a separate subject rather than as a part of another course. The one exception was reported by a school which teaches speech as part of a required "communciations" course—based on fundamentals of both English and speech.

Although nearly all of the schools reporting in this study indicated that speech was included in the curricula "to give all students training in the fundamentals," speech was a required subject in only ten. Three semester hours was the most common requirement. In most of the seventy-five schools about ten semester hours of speech could be credited toward graduation from junior college; however, twelve schools reported that no maximum was enforced. Thirteen of the colleges allowed three to six hours of speech to be substituted for required English.

COURSE OFFERINGS

The number of speech courses offered (including drama and interpretation) varied with the size of the schools. Junior colleges with less than one hundred and fifty students enrolled (regular, full-time students) averaged two speech offerings, while schools with more than one thousand full-time students averaged more than seven speech courses. The average for all of the institutions reporting was four. Nearly all of the courses in speech carried either two or three semester hours of credit, one occurring as often as the other.

Speech courses in western junior colleges were listed under forty-four different titles. Sixty-three percent of the total number of speech courses offered were listed under the five most common course titles: Fundamentals of Speech, Oral Interpretation, Play Presentation, Public Speaking, and Radio Speech. Fundamentals courses were the most

common, being offered in fifty-four of the seventy-five junior colleges. Public address was offered in thirty-five junior colleges, play presentation in thirty-three, oral interpretation in twenty-five, and radio speaking in twenty-nine. Course work in the area of speech correction was uncommon.

The units most often reported to be emphasized were: speech organization, bodily action, voice training, extempore speaking, acting, and interpretation. Research training, vocabulary building, and logic were units briefly considered in speech courses of most western junior colleges reporting in this study. Every kind of unit reported was included in the fundamentals course of some school.

Survey results revealed that less than thirty percent of the student body of most western junior colleges received speech training. In a few institutions the figure was as low as ten percent. Percentages were the highest in junior colleges with less than three hundred regularly enrolled students.

A total of fifty-six different text books were used for the various speech courses offered. However, only two of these, Sarett and Foster, *Basic Principles of Speech* and Monroe, *Principles and Types of Speech*, were used by more than five separate schools. Monroe's text was the more widely used, but Sarett and Foster was more popular in schools with less than three hundred full-time students. In all, twenty-seven different books were used in the area of public address, twenty in the area of drama and interpretation, and nine in radio classes.

SPECIAL EQUIPMENT

Sixty-one of the seventy-five reporting junior colleges had sound recorders, public address systems, or other devices of use to the speech instructor. Thirty-

two of these schools had more than one such machine. Tape recorders were the most common devices used by speech people, there being fifty-four of them among the total number of one hundred and twenty-three mechanical teaching aids. Twenty wire recorders, nineteen disk recorders, twelve public address systems, various items of radio equipment, audiometers, and indicators of pitch and loudness made up the remainder of the list. In only one case was radio equipment found in a school with less than five hundred full-time students. Very few schools reported the use of charts and models as speech teaching aids.

The majority of persons supplying the information concerning speech in the various junior colleges reported recorders and other special equipment to be of great value in the speech teaching process. Such equipment was used often in western junior colleges, according to the information received. In two-thirds of the schools having recorders, teachers supervised all use of the machines; however, some institutions allowed students to use them when working alone.

SPEECH CORRECTION

Questionnaires and personal visits revealed that speech correction courses, units, and clinics were less common than offerings in other aspects of speech. There were, however, thirty-four junior colleges among the total number of seventy-five reporting schools which indicated that some correction work was done. In only four cases was the correction done by someone other than the regular speech teacher, three schools having access to the services of a speech clinic and the fourth having its own correction clinic. Most correction work, according to reports, was undertaken at the discretion of the speech teacher and

concerned only minor disorders of voice and articulation.

SPEECH FACULTY

Speech faculties in the surveyed schools proved to consist of as few as one part-time speech teacher and as many as fifteen full-time teachers of speech. There was a definite relationship between the school size, as measured by the number of regular students, and the number of speech teachers. In very few cases did small schools (less than three hundred full-time students) have more than one instructor of speech.

The average teaching load of speech teachers proved to be fifteen class hours per week. In the smaller junior colleges this load was usually divided between two subject fields, English and speech being the most common combination. Those schools with more than one thousand students reported that the speech teachers averaged fifteen class hours per week in the field of speech alone.

Eighty-four of the one hundred and thirteen teachers whose training was reported had M.A. degrees. Another twenty-five had B.A. degrees; most of these were speech instructors in schools with less than five hundred students. Only four speech people in western junior colleges were reported to have their Ph.D. degrees, all of these being on the staff of large junior colleges. Speech proved to be the major field of study for over half of the teachers of speech. English was the major field of most speech instructors not majoring in some aspect of speech. English, education, and social sciences were common minors.

CO-CURRICULAR SPEECH POLICIES AND ACTIVITIES

A large majority, ninety-two percent, of the surveyed institutions had a co-

curricular speech program. All of the sixty-nine junior colleges including speech events in the co-curricular program engaged in inter-school speech meets. Speech meets between schools were more common among the larger junior colleges than among small schools. Geographical factors were involved in the degree to which schools scheduled speech meets with other institutions.

In all but five schools the co-curricular program in speech was open to all students desiring to participate. Four of the five allowed only students taking speech to participate in the program. In the remaining institution, contests or try-outs were held to determine which students would be allowed to participate.

Extempore speaking, radio speaking, debate, and original oratory proved to be the forensic events most commonly included in the co-curricular speech programs of western junior colleges. Other events in which students participated were: discussion, after-dinner speaking, impromptu speaking, oratorical declamation, and legislative assembly. Debate, extempore speaking, and original oratory were the activities most often used for inter-school meets, none being used for such meets by more than half of the surveyed schools. Radio speaking was the most common intra-school speech activity. While debate was the activity most often used in inter-school speech meets, it was far from being the most popular with the instructors—radio speaking and extempore speaking ranking as most popular. Ratings were assessed as a more desirable means of recognizing achievement in speech activities than were decisions and awards.

One-act plays, poetry reading, and prose reading were drama events mak-

ing up part of the co-curricular speech program in many of the surveyed schools. Dramatic declamation and humorous declamation were used to a lesser degree. Forty-nine schools produced at least one one-act play during the school year, and twenty-three junior colleges used this event in inter-school meets. Drama activities were reported to be quite popular.

Of the schools surveyed, over half sponsored community forums or supplied student participants for them. Such forums are used to advertise the school and to provide valuable training for young speakers. Fifty-four of the seventy-five reporting colleges indicated that they produced radio programs through local broadcasting facilities. Five schools had their own studio from which to broadcast. Plays, discussions, and news programs were the most common types of radio shows produced by the junior colleges.

In sixty-six of the seventy-five reporting junior colleges, long plays were produced. Most of these schools produced two such plays each school year. Student development was reported to be the primary goal, and one indicated that obtaining revenue was of primary importance.

In forty-two of the sixty-eight schools reporting on this aspect of the co-curricular speech program, the activities were supervised by only one teacher. In seventeen schools two teachers shared the co-curricular speech load; in seven schools there were three supervisors, and in two institutions five instructors worked with co-curricular speech activities. In only seventeen schools was the teaching load of the instructors supervising speech activities adjusted due to their extra burden. Where the load was adjusted, that adjustment varied from two to seven hours per

week, with three hours being most common.

Funds for co-curricular speech programs varied greatly and seldom came from only one source. The larger budgets were not always found in the larger schools. In fourteen cases there was no set budget for such activities, and teachers reported that sometimes they received enough and sometimes it was insufficient. About half of the instructors indicated that they were satisfied with the co-curricular budget. Actual amounts varied from fifty dollars each year to more than twenty-five hundred dollars. General activity fees, school budgets, and play receipts proved to be the most common sources of funds. Only four schools found it necessary to rely on dances and concessions for money to support speech activities.

CONCLUSIONS

The data supplied by the 59 per cent of the Western junior colleges covered in this study, suggest the following tentative conclusions:

1. A minority of the students enrolled in these schools receive training in speech. For all schools the average approximates 30 per cent with the higher percentages in the larger schools.

2. No unique relationship appears to exist between the nature and scope of speech programs offered and the primary objectives toward which curriculums are oriented.

3. Relatively few schools (26.6%)

recognize speech as a separate department. Most schools (65.3%) place it in the English department.

4. Great variation exists in courses and credits offered and/or accepted toward graduation, the average number of courses being four, and the number of credit hours per course usually being two or three.

5. The number of speech teachers per school varied as the enrollment.

6. The great majority of speech teachers hold the M.A. degree, but 22.1% hold only B.A. degrees.

7. Some provision for speech correction work was found in 45.3% of these schools.

8. Over eighty-one percent of these junior colleges possessed some mechanical equipment. Various types of recorders were found to be most common and also were reported as being most valuable.

9. Ninety-two per cent of these schools had some type of co-curricular speech program. In many schools such programs included both forensic and dramatic activities. Inter-school activities were most common in the larger institutions.

10. Only 22.6% of the schools made any adjustment in teaching load for individuals directing co-curricular speech programs.

11. Wide variations were found to exist with respect to both the size of budgets and the sources of such monies for co-curricular speech programs.

THE FORUM

REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee submits the following slate:

President: H. P. Constans, University of Florida

First Vice-President: Karl R. Wallace, University of Illinois

Second Vice-President: Mary Blackburn, Community High School, Granite City, Illinois

Members of the Executive Council:

Gladys Louise Borchers, University of Wisconsin

Elise Hahn, University of California at Los Angeles

N. Edd Miller, University of Michigan

E. William Ziebarth, University of Minnesota

Signed: A. T. Weaver, Chairman,
Hayden K. Carruth, William B. McCoard, Marie K. Hochmuth,
Betty May Collins

COMMITTEE ON EDITORSHIPS

At its next meeting in Cincinnati, Ohio, on December 29-31, 1952, the Executive Council of the Speech Association of America must elect an editor for the *Quarterly Journal of Speech* and an editor for *Speech Monographs*, each for the three-year term beginning January 1, 1954. In accordance with past practice, I am appointing a committee as named below to present recommendations to the Executive Council at the meeting in Cincinnati.

H. P. Constans, University of Florida
Gail E. Densmore, University of Michigan, Chairman

Wilbur E. Gilman, Queens College
Kenneth G. Hance, Northwestern University

Horace Rahskopf, University of Washington

Any member of the Association who wishes to do so may suggest nominations to members of the committee, but suggestions should be sent in at once.

LIONEL CROCKER, *President*
Speech Association of America

EXCERPTS FROM THE MINUTES OF THE EXECUTIVE COUNCIL

Conrad Hilton Hotel
Chicago

December 26-29, 1951

The Speech Association of America transacted the following items of business:¹

Elected new officers and members of the Council as announced in the opening pages of *QJS*, February, 1952.

Approved a revised budget of \$52,290.00 for the current year, and of \$49,590.00 for 1952-53.

Passed amendments to the Constitution and By-laws as published in *QJS*, October, 1951. These amendments provided for the insertion of references to our new publication, *The Speech Teacher*, and its editor at appropriate places in the Constitution and By-laws.²

Received the report of the Special

¹ A complete, mimeographed copy of the minutes may be obtained from the Executive Secretary, 12 E. Bloomington St., State University of Iowa, Iowa City, Iowa.

² Since the publication of the October issue, the name of the new journal has been changed from *The Journal of the Teaching of Speech* to *The Speech Teacher*.

Committee on Revision of the Constitution appointed at the 1950 convention.

Appointed a committee to study the committee structure of the Association.

Confirmed arrangements to meet in Cincinnati in 1952, New York in 1953, and Chicago in 1954. Agreed to meet in Los Angeles in 1955, in Chicago in 1956, and in the East (tentatively Boston) in 1957.

Appointed a committee on Archives to investigate the possibility of utilizing the Library of Congress as a depository for speech materials of historical value.

Appointed a committee to draw up a declaration of principles on which our Association stands with reference to free speech.

Appointed an advisory committee to consult with the Executive Secretary and the Finance Committee on obtaining additional financial support for *QJS*.

Changed the name and classification of several committees.

Decided that a system of priorities for publication projects should be established by the Publications Committee and referred to the Finance Committee for consideration.

Considered ways of implementing publication of the *Index to QJS*. Referred several suggestions to the Executive Secretary and the Finance Committee.

Heard reports of officers and committees.

The complete list of committees for 1952 follows. The chairman of each committee is listed first. The names of members *ex officio* are italicized.

ADVISORY COMMITTEE

COMMITTEE ON COMMITTEES: *Lionel Crocker*, *H. P. Constans*, *Wilbur E. Gilman*, *Elvena Miller*, *Paul D. Bagwell*, *Orville Hitchcock*, *Franklin Knower*, *Bower Aly*, *Dallas Dickey*.

FINANCE: Clarence T. Simon (Until July 1, 1952), Andrew T. Weaver, Chairman (After July 1, 1952); Rupert Cortright, *Orville Hitchcock*.

PUBLICATIONS: Marie K. Hochmuth, Claude

M. Wise, William Sattler, *Lionel Crocker*, *Orville Hitchcock*, *Franklin Knower*, *Bower Aly*, *Dallas Dickey*, *Paul D. Bagwell*.

TIME AND PLACE: Kenneth Hance, Virgil Anderson, James H. Henning, Wesley Wiksell, *Orville Hitchcock*.

PUBLIC RELATIONS: Paul D. Bagwell, Harry Williams, Eugene C. Chenoweth, H. P. Constans, *Orville Hitchcock*.

COORDINATING COMMITTEES

COMMITTEE ON COOPERATION BETWEEN SAA AND ASHA: H.P. Constans, Harlan Bloomer, Paul Moore, Mack Steer.

COMMITTEE ON COOPERATION BETWEEN SAA AND AETA: H. P. Constans, William P. Halstead, Norman Philbrick, Delwin Dusenbury.

COMMITTEE ON COOPERATION BETWEEN SAA AND REGIONAL ASSOCIATIONS: Paul D. Bagwell, John Keltner (CSSA), Roy D. Mahaffey (WSSA), Betty May Collins (SSA), Earl H. Ryan (SAES), Joseph F. Smith (Pacific).

SERVICE COMMITTEES

CONTEMPORARY PUBLIC ADDRESS: Ernest J. Wrage, A. Craig Baird, Winton H. Beaven, Charles W. Redding, Waldo W. Braden.

INTERCOLLEGIATE DISCUSSION AND DEBATE: T. Earle Johnson (TKA), Glen Mills (SAA representative until Nov. 1, 1952), E. C. Buehler (SAA representative after Nov. 1, 1952), Larry Norton (PKD), William Howell (DSR), Glenn Jones (PRP).

RETRAINING OF TEACHERS OF SPEECH FROM FOREIGN COUNTRIES: Earl H. Ryan, Wendell Johnson, *Orville Hitchcock*, plus two members to be appointed by ASHA.

INTERNATIONAL DISCUSSION AND DEBATE: Gordon F. Hostettler, Annabel Dunham Hagood, Richard Murphy, David C. Ralph, Thomas A. Rousse, Robert Huber, Leland T. Chapin, Mildred E. Adams (Consultant—Institute on International Education).

COMMITTEE ON DISCUSSION AND GROUP METHODS: William F. Utterback, Franklyn S. Haiman, Carroll Arnold, John Keltner, N. Edd Miller, H. L. Eubank, Sr.

COMMITTEE ON ARCHIVES: L. Le Roy Cowperthwaite, Wilbur S. Howell, Lester Thonssen.

STUDY COMMITTEES

HISTORY OF SPEECH EDUCATION: Bert Emsley, Edyth Renshaw, Ota Thomas Reynolds, Giles W. Gray, Clarence Edney, Mary Margaret Robb.

HISTORY OF AMERICAN PUBLIC ADDRESS: Robert D. Clark, Dallas Dickey, J. Garber Drushal, Douglas Ehninger, L. Le Roy Cowperthwaite,

Marie Hochmuth, Donald C. Bryant, W. Norwood Brigance, J. Jeffery Auer, A. Craig Baird, H. L. Ewbank, Sr., George Bohman, Ernest Wrage, Charles Lomas.

PROBLEMS IN THE ELEMENTARY SCHOOL: C. Agnes Rigney, Elise Hahn, Geraldine Garrison, Mardel Ogilvie, Adah Miner.

PROBLEMS IN THE SECONDARY SCHOOL: Evelyn Konigsberg, Yetta Mitchell, Waldo Phelps, Betty May Collins, Alice Donaldson, Oliver Nelson.

PROBLEMS IN COLLEGES AND UNIVERSITIES: David C. Phillips, Donald Hargis, Herold Lilywhite, D. P. McKelvey, Robert Gunderson.

PROBLEMS IN GRADUATE STUDY: John W. Black, Garff B. Wilson, Loren Reid, Frederick Haberman, Howard Gilkinson.

PROBLEMS IN TEACHING SPEECH TO PREACHERS: Charles E. Weninger, Robert C. Yarbrough, Batsell B. Baxter, Lowell G. McCoy, Charles A. McGlon, John J. Rudin, William Trivett, S.J.

PROBLEMS IN INTERPRETATION: Helen Hicks, Frank Rarig, William McCoard, Aletha Mattingly, Edna Gilbert.

PROBLEMS IN RADIO: Garnet Garrison, E. William Ziebarth, Giraud Chester, Hale Aarnes, Forest Whan, D. Glenn Starlin.

PROBLEMS IN MOTION PICTURES (Joint Committee with AETA): Buell R. Whitehill, Jr., C. R. Carpenter, Earl Wynn, plus two members to be appointed by AETA.

PROBLEMS IN TELEVISION: Armand Hunter, Richard Rider, Earl H. Ryan, Donley Feddersen, H. Clay Harshbarger.

PROBLEMS IN COMMUNICATION: Ralph G. Nichols, Elwood Murray, Thomas Lewis, Irving Lee, Paul McKelvey, Charles Redding, Wesley Wiksell.

PROBLEMS IN SPEECH SCIENCE: Wilbert Pronovost, Orville Pence, Milton Dickens, James Curtis, Virgil Anderson, Gordon Peterson, Clarence T. Simon.

PROBLEMS IN PHONETICS: Arthur Bronstein, William Tiffany, John V. Irwin, Gladys Lynch, C. M. Wise.

PROBLEMS IN PARLIAMENTARY PROCEDURE: T. Earl Johnson, J. Walter Reeves, J. Jeffery Auer.

GRADUATE RECORD EXAMINATION: Franklin H. Knower, James F. Curtis, Delwin Dusenbury, Alan H. Monroe, Garnet Garrison (The aforementioned constitute the Executive Group of the Committee), Francis E. Drake, Wallace Fotheringham, Theodore D. Hanley, Eugene T. McDonald, Lee Mitchell, Paul Moore, John J. O'Neill, Karl R. Wallace, Frank Whiting.

PROBLEMS IN ADULT EDUCATION: Harold T. Zelko, James Holm, David Potter, E. C. Buehler, Arthur Secord, E. H. Reed, Charles Estes.

VISUAL AIDS IN TEACHING: Beatrice Jacoby,

Morton Silverman, Karl Robinson, Clair R. Tettemer, David Potter, Buell Whitehill, Jr.

PROJECT COMMITTEES

VOLUME OF BACKGROUND STUDIES IN THE HISTORY OF SPEECH EDUCATION IN AMERICA: Karl R. Wallace, Warren Guthrie, Frederick W. Haberman, Barnard Hewitt, Harold Westlake, C. M. Wise.

VOLUME III OF *The History and Criticism of American Public Address*: Marie K. Hochmuth, Donald C. Bryant, W. Norwood Brigance.

VOLUME OF STUDIES OF PUBLIC ADDRESS ON THE ISSUE OF ANTI-SLAVERY AND DISUNION circa 1860: J. Jeffery Auer, A. Craig Baird, H. L. Ewbank, Sr.

VOLUME OF STUDIES IN THE COLONIAL PERIOD OF AMERICAN PUBLIC ADDRESS: George Bohman, Dallas Dickey, Ernest Wrage.

MICROFILMING OF RESOURCE MATERIALS IN THE FIELD OF SPEECH: George R. Kernodle, William Melnitz, John McDowell, Hubert Heffner, George Bohman, Douglas Ehninger, Lester Thonssen, Frederick Haberman.

PAMPHLET ON SPEECH AND HUMAN RELATIONS: Ruth Thomas, Thomas Lewis, Wanda Mitchell, Margaret Painter, Karl Robinson, Virginia Sanderson.

Ad Hoc COMMITTEES

COMMITTEE ON STRUCTURE OF SAA: Paul D. Bagwell, Orville Hitchcock, Helen Hicks, Ralph Nichols, John Keltner, Hugo Hellman, Barnard Hewitt, Forest Whan, Wendell Johnson, Mack D. Steer, Claude M. Wise, John W. Black, Lionel Crocker, H. P. Constans.

COMMITTEE TO DRAW UP STATEMENT OF PRINCIPLES AND CODE OF ETHICS OF FREEDOM OF SPEECH: Bower Aly, James O'Neill, Claude Kantner, Richard Murphy, Franklin Knower.

COMMITTEE TO ADVISE EXECUTIVE SECRETARY ON OBTAINING ADDITIONAL FINANCIAL SUPPORT FOR PUBLICATIONS OF THE ASSOCIATION: Irving Lee, H. P. Constans, Charles Layton, Horace Rahskopf, Paul D. Bagwell, Wilbur E. Gilman.

COMMITTEE ON THE ROLE OF SPEECH IN A LIBERAL EDUCATION: Elbert W. Harrington, A. Craig Baird, A. M. Drummond, James H. McBurney, Andrew T. Weaver.

COMMITTEE ON COMMITTEES

Recommendations of the Committee on Committees made at its meeting Wednesday, December 26, 1951, and later approved by the Executive Council. Present: Wilbur E. Gilman, Lionel

Crocker, Horace G. Rahskopf, Paul D. Bagwell, Orville Hitchcock, Franklin H. Knower, Bower Aly.

The Committee on Committees made the following recommendations:

1. There was general agreement that the Association should have a descriptive statement for each of the committees. This could be accomplished if each committee chairman would write a brief, comprehensive description setting forth the aims and objectives as well as the scope of the committee's activities. Also, it was felt that the *Committee on Committees* should have a record of the membership of the Association committees over the past several years.

2. An *Ad Hoc Committee* to Study the Structure of the Speech Association of America was authorized and appointed by President Gilman. This committee is to study and present recommendations to the Executive Council at its meeting in Cincinnati, December, 1952, relative to the problem of integrating, coordinating, or accommodating the special interest groups that now exist within the Association as independent, affiliated, or non-affiliated organizations or as committees or informal associations, e.g., ASHA, AETA, NSSC, American Forensic Association, Radio, and Interpretation.

3. All members of the committees of SAA shall be members of the Association. Others who are not members of the Association but who are recommended by respective committees and approved by the *Committee on Committees* shall be listed as Consultants.

4. A change in title was approved for the service committee now entitled, "National Discussion Foundation" to that of "Committee on Discussion and Group Methods."

5. A change in title was approved for the project committee now entitled

"Microfilming of Selected Works in Rhetoric and Elocution" to that of "Microfilming of Resource Materials in the Field of Speech."

6. The appointment of a new service committee to be entitled, "Retraining of Teachers of Speech from Foreign Countries" was approved.

7. The matter of Bibliographies initiated by Russell Wagner was referred to the Committee on Publications for study and recommendation.

8. The President of SAA is to recommend to the chairmen of the Study Committees that open meetings should be held at the 1952 Convention in Cincinnati so that interested members can find out what the committees are doing as well as make known their own ideas.

THE BUDGETS

The revised budgets for 1951-1952 and 1952-1953 are as follows:

<i>Publications:</i>	1951-1952	1952-1953
Quarterly Journal	\$ 8,500	\$ 8,500
Quarterly Journal Index ..	—	—
Speech Monographs	3,200	3,200
Annual Directory	3,500	1,750
Special Printing	600	600
Repurchase of Old Copies ..	150	150
Speech Teacher	1,500	3,000
	(2 issues)	
<i>Printing and Mimeographing:</i>		
Stationery	1,000	1,000
New Solicitations	1,800	1,800
Renewals	250	250
Placement	600	600
Convention	2,400	2,400
Sustaining Members	35	35
<i>Personnel:</i>		
Officers and Committees ..	2,500	2,000
Secretary and Clerical	12,000	12,000
<i>Dues and Fees:</i>		
American Council		
on Education	100	100
State and Regional Dues ..	400	—
ASHA Share		
of Convention Fee	650	—
AETA Share		
of Convention Fee	500	500
Commissions and		
Discounts	1,400	1,400
Bank Charges	25	25
Secretary's Bond		
and Audit	100	100
<i>Other Expenses:</i>		
Postage and Distribution ..	4,000	4,000

Binding	900	900
Office Supplies	1,500	1,500
Insurance	250	250
Office Equipment and Service	800	800
Convention Expense	1,200	1,200
Reserve Fund	0	0
Contingency	2,200	1,500
Interest on Notes	30	30
Moving National Office ..	200	0
Totals	\$52,290	\$49,590

the *Quarterly Journal of Speech*, of *Speech Monographs*, and of the *Speech Teacher*.

ARTICLE V

Duties of Officers

Section 1. The President shall preside at all business meetings of the Association and of the Executive Council, shall appoint such temporary committees as he deems necessary for the efficient prosecution of the affairs of the Association during the term of his office, shall receive the reports of the officers and committees of the Association in advance of the annual meeting, and shall perform such other duties as may be delegated to him by the Executive Council.

Section 2. The Executive Vice-President shall assist the President in the performance of his duties, shall act as a liaison representative between this Association and other associations and agencies whose activities touch the field of speech, shall promote the professional interests of the Association through the maintenance of helpful relationships with such organizations, and shall assist the officers and coordinate the activities of the committees of the Association, especially of those committees whose activities extend over a period of two years or more.

Section 3. The First Vice-President shall prepare the program for the annual meeting and shall perform the duties of the President on the occasion of the latter's disability or absence.

Section 4. The Second Vice-President shall perform whatever specific duties may be assigned to him by the Executive Council or by the President, and shall perform the duties of the President on the occasion of the disability or absence of both the President and the First Vice-President.

Section 5. The Executive Secretary shall perform all the ordinary duties of Secretary, Treasurer, and Business Manager of the Association. He shall serve *ex officio* as a member of the Finance Committee. He shall be responsible for the administration of the approved budget, shall prepare an annual financial report to the Association, and shall advise with all officers and committees of the Association in matters involving business transactions.

Section 6. It shall be the duty of all officers and committee chairmen to submit budget requests to the Finance Committee prior to December 1, or at the request of the Finance Committee, to consult with the Executive Secretary on all business policies and transactions, and to consult with the Executive Vice-President on all professional and educational matters pertaining to the Association.

REVISED CONSTITUTION

The Constitution as revised and accepted by the Executive Council, December, 1951, appears below. The membership of the association will be asked to vote on it at the first business meeting in December, 1952.

CONSTITUTION AND BY-LAWS OF SPEECH ASSOCIATION OF AMERICA

ARTICLE I

The name of this corporation shall be Speech Association of America.

ARTICLE II

Purposes

The Association is dedicated to the study of speech as an instrument of thought and of social cooperation, to the promotion of high standards in the teaching of speech, to the encouragement of research in the arts and sciences involved in improving the techniques of speech and communication, and to the publication of information about speech.

ARTICLE III

Membership

Membership in the Association shall be open, upon application, to any person, or any organized group of persons, interested in promoting its purposes.

ARTICLE IV

Officers

Section 1. The functions of the Association shall be discharged through its officers, councillors, and editors.

Section 2. The officers shall be: President, Executive Vice-President, First Vice-President, Second Vice-President, and Executive Secretary.

Section 3. The Councillors shall be the members of the Executive Council.

Section 4. The editors shall be the editors of

ARTICLE VI

Duties of Councillors

Section 1. The Executive Council shall consist of: the President, the Executive Vice-President, the Executive Secretary, the Editor of the *Quarterly Journal of Speech*, the Editor of *Speech Monographs*, and the Editor of the *Speech Teacher* for the terms of their respective offices and for three years thereafter; twelve members, elected at large, four each year, for a term of three years; the Vice-Presidents; the members of the Finance Committee; the President, or his representative, of the Western Speech Association, of the Southern Speech Association, of the Speech Association of the Eastern States, of the Central States Speech Association, of the Pacific Speech Association, of the American Educational Theatre Association, of the American Speech and Hearing Association, and of such other regional or special associations or federations as may hereafter be officially recognized by the Executive Council.

Section 2. Regular meetings of the Executive Council shall be held each year at the time and place of the annual meeting of the Association. Other meetings may be called by the President, or on petition of one-third of the members of the Executive Council.

Section 3. The Executive Council shall be the ultimate authority on all matters relating to the Association in the periods between annual meetings, and it shall direct the policies and administer the affairs of the Association, except as otherwise provided in the constitution and by-laws; its decisions, however, shall be subject to revision by a two-thirds vote of the members present at any annual meeting of the Association.

Section 4. The Executive Council each year shall receive and act upon the budget prepared by the Finance Committee.

ARTICLE VII

Duties of the Finance Committee

Section 1. The Finance Committee, acting under the authority of the Executive Council, shall receive and consider requests for Association funds from officers and committee chairmen and shall, before the last session of the Executive Council at the annual meeting, prepare a budget for the ensuing fiscal year. This budget, when approved by the Executive Council, shall be published in the next available issue of the *Quarterly Journal of Speech*, and the *Speech Teacher*. Emergency adjustments of this budget may be made by the Finance Committee, and such adjustments shall be reported

at the next following meeting of the Executive Council.

Section 2. The Finance Committee may authorize the Executive Secretary to negotiate loans not to exceed \$5,000 in any one fiscal year.

ARTICLE VIII

Duties of Editors

The Editors of the *Quarterly Journal of Speech*, *Speech Monographs*, and the *Speech Teacher* shall each select his editorial staff and perform such other duties as ordinarily devolve upon an editor-in-chief.

ARTICLE IX

Amendments

Section 1. Amendments to this constitution may be initiated by majority vote of the Executive Council or by any ten members of the Association.

Section 2. Before a proposed amendment is presented to the annual meeting of the Association, it shall be published in the *Quarterly Journal of Speech* and the *Speech Teacher*. To secure publication, proposers of the amendment shall supply properly signed copies to the Executive Secretary and to the Editors of the *Quarterly Journal of Speech* and the *Speech Teacher*.

Section 3. Final action on proposed amendments shall be taken at the first annual meeting following their publication. A two-thirds majority of those voting, including absentee voters, is required for adoption.

BY-LAWS

ARTICLE I

Membership and Dues

Section 1. There shall be four classes of membership in the Association—student, regular, sustaining, and institutional.

Section 2. The dues for student membership, open to undergraduate students, shall be \$2.50, payable in advance. Student members shall receive the *Quarterly Journal of Speech* or the *Speech Teacher*, and shall be entitled to such additional rights, privileges, and services as the Executive Council may from time to time authorize.

Section 3. The dues for regular membership, including subscription to the *Quarterly Journal of Speech* or the *Speech Teacher*, shall be \$3.50 a year, payable in advance.

Section 4. The dues for sustaining membership shall be \$15.00 a year, payable in advance, effective July 1, 1951. Sustaining members shall be entitled to such additional rights, privileges,

and services as the Executive Council may from time to time authorize.

Section 5. The dues for institutional members shall be the same as for sustaining members. Institutional members shall be entitled to such rights, privileges, and services as the Executive Council may from time to time authorize, but shall not have voting privileges.

Section 6. The fee for registration at the annual meeting shall be \$3.50.

ARTICLE II

Meetings

Section 1. Except in periods of emergency, when the Executive Council may decide otherwise, an annual meeting shall be held at a time and place to be designated by the Council.

Section 2. Meetings of the Executive Council shall be open to all members of the Association and the privileges of the floor shall be extended to them.

ARTICLE III

Election of Officers

Section 1. The President, First and Second Vice-Presidents, and four of the twelve members of the Executive Council to be chosen at large shall be elected by the Association at each annual meeting; the First Vice-President in any year shall automatically succeed to the presidency for the following year.

Section 2. Candidates for these offices shall be nominated only (a) on report of the Nominating Committee (hereinafter described), or (b) on petition signed by any fifteen members of the Association.

Section 3. The Nominating Committee shall consist of five persons. At least a year in advance of the election of officers, three persons shall be chosen from the members by mail ballot, and two persons shall be selected by the Executive Council.

Each member of the Association may vote for one person. The three persons ranking first, second, and third in the balloting shall be elected, and any of them who cannot serve shall be replaced by persons ranking next highest in order. Balloting shall end December 1.

A temporary chairman, selected by the President of the Association, shall convene the committee and preside until a chairman of the committee's choice shall be elected. No one shall serve on the committee more than once in three years.

The Nominating Committee shall propose at least one member of the Association for each office. It shall be the duty of the committee chairman to check with the Executive Secretary

on the membership of all nominees. The report of the committee shall be published in the second issue of the *Quarterly Journal of Speech* and the *Speech Teacher* following the election of the committee.

Section 4. Any fifteen members of the Association may make additional nominations by submitting them to the Executive Secretary not later than two months after the publication of the report of the Nominating Committee. These nominations shall be published in the next issue of the *Quarterly Journal of Speech* and the *Speech Teacher*.

Section 5. The Executive Vice-President, the Executive Secretary, the Editor of the *Quarterly Journal of Speech*, the Editor of the *Speech Teacher*, the Editor of *Speech Monographs*, and a Finance Committee of three members shall be elected by the Executive Council for terms of three years.

Section 6. The President and Editors of the *Quarterly Journal of Speech*, the *Speech Teacher*, and *Speech Monographs* shall be ineligible to succeed themselves.

Section 7. The Editors of the *Quarterly Journal of Speech*, the *Speech Teacher*, and *Speech Monographs* shall be elected one year in advance of their respective terms of office.

Section 8. One member of the Finance Committee shall be elected each year and no member shall be eligible to serve for more than two consecutive terms.

Section 9. All officers shall begin their terms January 1 except the Executive Secretary who shall assume his duties at the beginning of the fiscal year, July 1.

Section 10. The Executive Council shall have the power to fill vacancies in office and in nominations from the Nominating Committee.

ARTICLE IV

Absentee Voting

Absentee voting shall be permitted on constitutional amendments and at any election in which there are two or more candidates for any office. Such voting shall be on official ballots supplied by the Executive Secretary or printed in the *Quarterly Journal of Speech* and the *Speech Teacher*. The dates at which these ballots are returnable shall be fixed by the Executive Secretary and printed thereon. Such ballots shall not be counted for those registered at the annual meeting at which the vote is taken.

ARTICLE V

Quorum

Section 1. A quorum at any meeting of the Executive Council shall be twelve members.

Section 2. A quorum of the Association shall be one-fourth of the members registered at the annual meeting.

ARTICLE VI Committees

Section 1. Standing committees of the Association shall be those provided for in the constitution and by-laws and others authorized by and responsible to the Executive Council.

Section 2. Special committees may be appointed by the President, the Executive Vice-President, the First Vice-President, and the Executive Secretary to assist them in the per-

formance of the duties specifically delegated to these officers. Such committees shall not have official status as Association committees unless approved by the Executive Council.

Section 3. Only official Association committees may file budget requests with the Finance Committee.

Section 4. All official Association committees shall present annual reports to the Executive Council.

ARTICLE VII Amendments

These by-laws may be amended by a two-thirds vote at any meeting of the Association.

BOOK REVIEWS

Henry Mueller, *Editor*

TEACHING SPEECH IN THE HIGH SCHOOL. By Loren D. Reid. Columbia, Missouri: The Artcraft Press, 1952; pp. viii+301. \$3.00.

Here is a book which is a reservoir of information and inspiration, as it presents fundamental issues of theory and technique related to the teaching of speech in the high school both curricularly and extra-curricularly. Written in a direct, straightforward, yet refreshing manner, this book contains charm for the seasoned speech teacher and an immeasurable wealth of material for the beginning teacher. It is designed to be used as a textbook in a course in the techniques of teaching speech.

Drawing on the field of personal experience, Professor Reid offers the beginning teacher many worthwhile suggestions for the improvement of teaching techniques. Encouraging creative efforts in the assignments offered at the close of each chapter, and encouraging independent reading in the selected references listed at the end of each chapter, Professor Reid skillfully handles the problems of individual motivation.

The book is divided into a foreword, eighteen chapters, and six appendices. Dealing briefly with the philosophy of speech, the author turns to the problems of organization and of the preliminary planning which is essential in forming a course of study or a plan for speech curricula. Because Professor Reid believes that a teacher's duty is to guide and counsel his students when he is imparting technique and knowledge, this book speaks concretely on such matters as loyalty, discipline, and the professional attitude.

Beginning with Chapter Six, Professor Reid turns to specific techniques for the teacher when faced with problems of stage fright and speech deficiencies. Chapter Six is entitled "What to do About Stage Fright," Chapter Seven, "On Being a Clinician Now and Then," Chapter Eight, "Speech Making: The Improvement of Content," and Chapter Nine, "Speech Making: The Improvement of Delivery." The material in these chapters is specific, and adaptable for immediate application.

Dealing with the so-called extra-curricular fields of speech in interpretation, directing, and debating in Chapters Ten, Eleven, and Twelve,

Professor Reid premises that the teacher has had previous training in one or more of these specialized fields, and, accordingly, presents the material in these chapters briefly. However, long reference lists, naming the best books which are available in each of the three fields, are given at the close of each chapter.

"Testing, Grading, Examining" is an important Chapter Thirteen. Recognizing the potential evils of grading, Professor Reid offers an interpretation of the measuring system which should prevent the beginning teacher from making too many mistakes in judgment in the first periods of grading.

The assembly program, often assigned to the speech teacher, is also given special consideration. Discussing the purposes of assemblies, the advisability of making a tentative calendar for the year, and the most popular student-liked programs, Chapter Fourteen presents a comprehensive picture of the details involved in planning assemblies. The *School Activities* magazine is omitted from the reference list, as well as the National Thespian Society's publication, *Suggested Assembly Programs*. Both of these contain valuable suggestions for designing the assembly program.

Professionalism is the keynote of the remaining three chapters. In these Professor Reid carries the student through the letter of application, the interview, and keeping abreast of the times in the speech field. Writing well in these chapters, Professor Reid instills a sense of pride in belonging to the speech profession and in affiliating with the local, state, regional, and national associations.

Well documented appendices close the book. Appendices A and B present a voice and articulation test with a suggested form for recording results. Graduate Departments of Speech are listed in Appendix C. Appendix D supplies the names and addresses of firms from which may be obtained costumes, production aids, projectors, plays, recordings, sound effects, recorders, and audio-visual aids to teaching. Appendix E contains the names and addresses of the secretaries of state, regional, and national associations as listed in 1951 directories.

The closing appendix, F, deals with lists of long and short plays. The listing alphabetically

by title) includes the type of play, its author, number of men and women in the cast, setting(s), royalty, and publisher. The plays are further divided into groups with casts of six or fewer characters to casts of eighteen or more.

Teaching Speech In the High School is particularly valuable for its direct approach, the concise bibliographical listings at the close of each chapter, the detailed appendices, and the index. With this book and Professor Karl Robinson's *Teaching Speech in the Secondary School* the beginning teacher approaches his first position much better equipped than those who learned by experience only.

MARION STUART,
Champaign, Illinois, Senior
High School

PRINCIPLES OF TEACHING. By Harold Spears. New York: Prentice-Hall, Inc., 1951; pp. xii+339. \$3.75.

Harold Spears, assistant superintendent of the San Francisco Public Schools, states in the preface to *Principles of Teaching* that he has attempted to give the beginning teacher the benefit of his many years of experience.

The book is designed as a basic textbook in introductory courses for undergraduate students of classroom teaching. It is an enlargement of the author's earlier book, *Some Principles of Teaching*, but is not intended to replace the shorter volume.

Certainly the author has treated every topic necessary to the student preparing for a classroom career. From the introductory chapter dealing with the "who," "what," "when," "where," "why," and "how" of teaching the textbook moves on to such topics as, "Who Should Teach?"; "The Teachers' Market"; "The Place of the School in American Life"; "Governmental Responsibility in Education"; "Professional Relationships with Administration, Parents, and Faculty"; and "Teacher Tenure, Sick Leave, Pensions, and Teachers Associations."

Principally, however, this is a "how to" book. The author has used perspicacity in choosing realistic problems which confront the new teacher, and in offering practical techniques to be used in the application of the basic ideals and principles of education.

In discussing teaching from the position of both teacher and pupil the author has himself followed the advice he offers the student of teaching. Beginning with the student, the book quite clearly sets forth fundamental psychological facts and approaches. The chapters

dealing with "The Will and the Way to Learn" and "The Pupil's Place in the School" discuss methods of attaining the desirable goals of self-reliance, co-operation, and active learning in the pupil. Suggested methods for the teacher in administering discipline and kindness, in directing learning, and in planning his own work are among the most practical.

In addition to the discussion of methods and techniques, some "do's" and "don't's" drawn from experience are offered. The new teacher is advised that praise, not blame, encourages learning, that the teacher must begin where the learner is and keep the learning on the level of the student as he progresses.

Of particular value to any teacher is the chapter dealing with the curriculum: its goals, its variety and adaptability, and its changes and progress.

Mr. Spears has included in his textbook facts, figures, statistics, and tables on a wealth and a variety of subjects pertaining to American education and to the American teacher.

A diagram explaining the organizational patterns of public school systems is included. Among the facts and figures reported are those concerning compulsory school attendance, the support of the public schools, distribution of students by school levels, the training of and need for teachers, and the estimated future school enrollment.

As a textbook, *Principles of Teaching* should prove both practical and complete. Its charts, reports, and interview rating scales are practicable for the student teacher.

The questions and topics for study and discussion at the end of each chapter are in the same vein as the sensible advice interspersed with the factual material in the chapter.

The illustrations with which the author himself has so generously sprinkled his book reveal not only a sense of humor, but his tendency to practice his own teachings while clarifying them as well.

The success of *Principles of Teaching* as a textbook will be in a practical course devoted to skills, as well as to principles, for the book is far from being the familiar treatise on educational theories.

Mr. Spears has written not only a textbook understandable by the student teacher and of great value to the new teacher, but also a book which can be a readable review for the experienced classroom instructor and an inspiration for his future teaching.

DOROTHY WALDRIP,
Newton (New Jersey) High School

THE RETARDED CHILD: A GUIDE FOR PARENTS AND TEACHERS. By Herta Loewy. New York: The Philosophical Library, 1951; pp. 160. \$3.75.

Miss Loewy's book will serve well the purpose implicit in the subtitle. Its greatest significance lies in the fact of its publication, for surely the many specialists dealing with the retarded child have wished for such material to pass on to the interested and well-intentioned (but so frequently uninformed) lay people, parents, teachers, and others, who also face the daily problem of "coping" with the retarded child. Miss Loewy feels these others deserve information and the chance to help.

Throughout this informal textbook there is evidenced a fine understanding of the child who is backward. His limitations are, as Miss Loewy says they must be, realized. With this realization, however, she offers a concept of his abilities, even talents, such as the mimicry and responsiveness to music of the Mongol. She stresses his possession of a personality, quite as sensitive as the normal, with perhaps an even greater need for feelings of adequacy and acceptance. Psychologists will agree with her basic injunction, "Develop the personality first, and then consider scholarship." She concedes that this "personality" is often dormant, but insists that it exists and must be reached before any significant learning can occur.

The chapter headings are worth listing, for they indicate the scope of this book. Part One: "How to Begin," "Care During Babyhood and Infancy," "Deviations in Social Behaviour," "Fear," "Mental Laziness," "Applied Play Activities," and "Handwork in Infancy." Part Two: "Education Begins," "Observation," "General Training," "Sense Training," "Speech Training," "Beginning Lessons," "Handwork," and "Resistances and How to Overcome Them." Part Three: "Letters and Numbers," "Drawing and Painting," "Words and Sums," "Reading," "Writing," and "Music and Rhythm." Part Four is chiefly an evaluation of the present status of education for retarded children. Along with helpful discussion and general directions, very specific suggestions are given for handling feelings and behavior patterns the child may have, and for beginning lessons. These concrete suggestions are a valuable contribution. How often has the parent or first grade teacher achieved understanding and a desire to help the problem child, only to find no answer when she asked, "Now what, exactly, must I do?" The exercises are good basic ones which do not require great skill on the part of the instructor.

The text itself is ample demonstration of the author's experience. Although she refers to "my method" (by inference a new and different one), most of the theory and many of the methods are already familiar to workers in the field. The chapter on "Speech Training," for example, will seem simple to any speech teacher. But these ideas old to therapists may be startlingly new to others, and are therefore worth writing down. My own feeling is that Miss Loewy, attempting to deal with the whole matter of the retarded child, has done amazingly well by its parts.

It is possible to quibble with minor features of the book. Some of the disciplinary measures are quite severe. Occasionally, controversial precepts are laid down in rather dogmatic fashion. The methods are described for a single student and would need adaptation for the more usual group situation. A chapter on classification is cursory and simplified to the extent that it may confuse more than it clarifies. The content tends to be overlapping and repetitious. There are spots where the author's European idiom reads a little awkwardly.

These faults are minor, and do not greatly detract from the value of the book. Most of the concepts covered: regarding the child as an individual, accepting his limitations, beginning training early, considering personality before scholarship, developing the child's sense of adequacy, introducing new behaviour and skills gradually, including physical development in the training program, using music and rhythm, and, always, maintaining a positive approach, will find strong endorsement in the fields of education, psychology, and medicine. The volume is worth the reading time of the professional worker in the field. I would strongly recommend it to parents and teachers, especially when the reading can be followed by discussion with a professional worker. As a handy guide, though not a gospel, it will be, I think, very useful, and a welcome addition to our present literature about the retarded child.

EDNA JENKINS,
Rome, Georgia Speech
Correction Program

CREATIVE DRAMATICS IN HOME, SCHOOL, AND COMMUNITY. By Ruth Lease and Geraldine Brain Siks. New York, Harper & Brothers, 1952; pp. xvii+306. \$3.00.

This book successfully fills a real need, in that it intelligently, enthusiastically, and lucidly explains how to use the technique of creative dramatics to develop the "whole child." Isabel

Burger's *Creative Play Acting* and Winifred Ward's books explaining creative playmaking have been inspirational and most helpful. Mrs. Lease and Mrs. Siks go one step further: they not only give step by step directions on how to proceed generally, but also offer specific suggestions for using creative dramatics in the school, the home, community programs, and recreation.

Starting with the premise that "Creative dramatics is a way of teaching for adults—a way of learning for children," the authors first explain what creative dramatics is and how it aims to develop the child socially, emotionally, intellectually, physically, and spiritually. The next three chapters give quite explicit instructions on how to introduce creative dramatics on the lower elementary, upper elementary, and junior high school levels. These pages are filled with concrete illustrations and material which could be used for pantomimes, first introduction of dialog, and transition into stories; they therefore serve as a solid base on which any leader can build. The next chapter is devoted to advice on how to guide children of any age level in creative dramatics: motivating, presenting material, planning action and characters, playing, and evaluation. Although the authors do not deal specifically with the use of the technique with senior high school students, the recommendations for its introduction to the adolescent of junior high school age, and the general concepts propounded in the following section, could easily be adapted by the high school teacher to his or her particular situation or need.

The remainder of the book deals with the specific use of creative dramatics in the school program, in the home, in community programs, and in recreation. Of special interest and value to the teacher are the hints on the use of creative dramatics in such subjects as language arts, social studies, science, safety education, and the related disciplines; and the suggestion that "the classroom teacher is in an ideal position to use this activity whenever a strong motivation presents itself and to correlate it with various units of work."

In addition to the material for dramatization referred to throughout the book, the appendices offer a poetry list and story list categorized according to subject matter (in the case of the stories, by age group), as well as suggestions for rhythmic and dramatic play for young children and pantomimes for older children.

It can readily be seen that the authors, both mothers and both possessing a rich background

of experience, have succeeded in writing a book that is stimulating enough to fire the reader with enthusiasm and a determination to master the technique of creative dramatics, yet practical enough to point the way clearly. It should be valuable both as a textbook for the teaching of creative dramatics and as a handbook for any adult interested in, and working with, children.

ALBERTA LEWIS HUMBLE,
University of Illinois

TEACHING THE LANGUAGE ARTS. By Willard F. Tidyman and Marguerite Butterfield. New York: McGraw-Hill Book Company, Inc., 1951; pp. ix+433. \$4.50.

A welcome addition to the literature in this field, *Teaching the Language Arts* is a complete one volume study of elementary language arts, from both the theoretical and practical points of view. The first chapters are devoted to a discussion of the language program from the viewpoint of grading, sequential development, and organizing and handling units of work. The discussion of the language arts fitted into the integrated program, yet propelled by direct learnings, seems to meet the needs of boys and girls in a way recognized by few other works in this field. It is apparent the authors have practical experience; they combine knowledge gained from this experience with the best modern theories to make this book a "must" for teacher training institutions, and a helpful handbook for all teachers in elementary education.

The middle section of the book deals with the specialized branches of the language arts area: oral communication, written communication, creative activities, giving information, study, research, etc. These pages are excellent outlines for teachers, but one seeking to develop a unit would not find sufficient materials here; it has not been the authors' intention to present them. What the book does provide is a fresh outlook, a refreshing viewpoint, and that bit of optimism a teacher needs in launching a unit.

I personally am not in complete agreement with the authors concerning the value of intermediate grades pupils laboriously writing the dialog for dramatizations, as suggested in Chapter 9. The authors' description of dramatic play seems to imply that it is an activity for the primary grades, and that the corresponding activity for the intermediate grades is the student-written play. Some of the most successful plays for intermediate age children I have ever seen have been an extension of dra-

matic play as related to social studies, science, or literature.

I regret this limitation in the chapter "Dramatics—Choral Speaking." The last section deals primarily with the technical aspects of the language arts, such as vocabulary, sentences, usage and grammar, speech, mechanics and writing, spelling, and handwriting. Here the authors have presented a satisfactory (if in some fields somewhat sketchy) summary of standards for these techniques. They inspire the teacher to try to improve these learnings by simplification of the subject matter. This simplification, to me, is an asset of the book, for the teacher needing specialized assistance will turn to one of the many books available in specific fields. What is presented here is helpful, and would lead the teacher to attempt additional language arts activities, with a minimum of drill practices. That viewpoint alone makes this book a requirement for school libraries. In addition, the completeness with which subjects are covered makes it an inspirational source book for teachers of the language arts.

CAROLINE E. FISHER,
*Speech Arts Consultant, San Carlos,
California, Elementary School District*

LITTLE PLAYS FOR LITTLE PLAYERS.

Edited by Sylvia E. Kamerman. Boston: Plays, Inc., 1952; pp. 335. \$2.75.

This book represents a successful attempt to meet the constant demand for royalty-free plays suitable for primary grades. The fifty plays include a wide variety of material covering all important holidays, as well as dramatizations of legends and fantasies familiar to all young people. Many offer excellent opportunities to teach such intangibles as courtesy, good health habits, moral values, and good citizenship in general. Each play is a complete dramatic unit in itself, but for those who wish to use the material as a framework to be expanded or developed in creative drama projects, each is readily adaptable.

The simple production requisites are clearly outlined in twenty-eight pages of production notes at the end of the book. Sets, properties, and costumes are simple, yet imaginative enough to excite children.

Each of these one-act plays was originally published in *Plays: The Drama Magazine for Young People*. Selection was made on the basis of production records showing popularity and value to the group.

PATRICIA McILRATH,
University of Illinois

HELPING TED IMPROVE HIS SPEECH: A BOOKLET FOR PARENTS AND TEACHERS OF CHILDREN WITH ARTICULATORY SPEECH PROBLEMS. Prepared by Thelma Trombly. Columbia, Missouri: University of Missouri Speech and Hearing Clinic, 1952; pp. 45.

This booklet has some excellent suggestions for working with a child who has an articulatory problem. Its suggestions for games and for learning to use sounds in words, as well as activities for ear training, are very practical for use by one with an understanding of the field of Speech Training. Though it was written to be used by parents and teachers of the elementary school child, the pamphlet might be confusing to those who have no background in Speech Correction. Lack of continuity in the text makes reading and understanding difficult, especially for the reader who has not had some indoctrination in speech concepts.

Miss Trombly's examples, as well as her Table of Sounds (indicating the age level of sound development), are very clear, and will be of immeasurable help to lay persons. The booklet has great possibilities if used under proper guidance.

JEANE STERN,
*University City, Missouri
Public Schools*

LEW SARETT READING FROM HIS COLLECTED POEMS. Distributed by Clark Weaver, 1426 N.E. 7th Street, Gainesville, Florida. 12"LP, 2 sides. \$5.95, postpaid.

The poet speaks to us warmly through this recording. The portion of earth with which Sarett's poems are mainly concerned is America's wilderness frontier. This reading of fifteen of his poems reveals his vehement feeling toward the preservation of this frontier spirit. Mr. Sarett's introductory remarks give further emphasis to his conviction that "the complex affairs of nature" are significant.

Lovers of Sarett's poetry will find here their favorites, and considerable variety. The author's reading of the Indian numbers fills a real need. Hearing "Weeng: a Sleep Song," the listener can be as pleasantly relaxed as the reader. However, former students will become gradually aware during the readings that Mr. Sarett's presence is needed. The voice alone is limited in its power to suggest delicate shifts in mood and meaning. The cleanest differentiation in ideas comes in "The World Has a Way with Eyes." The most flexible, and, perhaps, most totally successful reading is given to "To

a Wild Goose Over Decoys." "Wind in the Pines" is superior in restraint, reproduction of imagery, and sincerity. It is well chosen for the closing selection.

Mr. Sarett's reading is highly individualized: he dares to be more rhythmical than most readers today, and he uses unexpected staccatos to oppose his greatly extended vowels. Slight

variety in pitch is offset by interesting tempo changes, such as those in "The Squaw Dance." Often a faulty technician, Sarett is nevertheless convincing as a poet who reads with relish and strength from his own work.

WILMA H. GRIMES,
Montana State University

IN THE PERIODICALS

Elizabeth Andersch, *Editor*

Assisted by Carroll Arnold and Gordon Wiseman

SPEECH IN THE SECONDARY SCHOOL

BLANC, SAM S., "Selection of Audio Instructional Materials," *Audio-Visual Guide*, 18 (January 1952), 11-13.

A consideration of criteria for selecting audio-instructional materials and methods for use in the classroom.

CARY, JOYCE, "The Mass Mind: Our Favorite Folly," *Harper's Magazine*, 204 (March 1952), 25-27.

Historical, anthropological, and contemporary evidence demonstrates that "no kind of education, however narrow, can produce the mass mind."

CHAMPLIN, CARROLL D., "Teachers' Speaking," *Educational Administration and Supervision*, 38 (February 1952), 83-90.

The teacher who scorns the art of effective speaking ill represents his profession before the world at large and denies his students the educative challenge of "daily demonstration of a passionate affection for clear, stirring and enlightening language that makes a school a culture-centered and citizen-building workshop."

DENHAM, DANIEL E., JR., "Care and Maintenance of Tape and Tape Recorders in Schools," *Audio-Visual Guide*, 18 (October 1951), 18.

Instructions on storage, cleaning, and repair of tape-recording equipment.

"Developing Oral Communication Skills," *English Journal*, 41 (January 1952), 24-30.

This report by members of the English department of Joliet (Ill.) Township High School describes methods of organizing and teaching a semester of English with emphasis on speech training. Activities discussed are public speaking, parliamentary procedure, business and social usages, group discussion, and oral reading.

HICKS, LEE ROY, "Sooner, the Better!" *The Central States Speech Journal*, 3 (March 1952), 18-20.

The author summarizes the findings of a study the aim of which was to examine the

results of the separate course of study for speech which was established by the Oklahoma State Department of Education in 1936.

LIVINGSTONE, SIR RICHARD, "The Essentials of Education," *Atlantic*, 189 (January 1952), 45-48.

"An educated man should know what is first-rate in those activities which spring from the creative and intellectual faculties of human nature, such as literature, art, architecture, and music"; and he must also know what is first-rate in his vocation. These objectives, the author argues, must govern the content of higher education.

LYTLE, CLYDE F., "The Dramatic in Teaching," *The Educational Forum*, 16 (January 1952), 225-227.

An article to be read by all teachers. It is a resumé of the dramatic works and their treatment of teachers. The author concludes by saying, "Perhaps there is drama in teaching, but to date Broadway hasn't discovered it yet."

MOHR, LOUISE, "Tape Recorder," *The Clearing House*, 26 (March 1952), 409-412.

The tape recorder as a valuable asset in teaching is shown by the author. She uses it with entering students in the survey course at Skokie Junior High School, Winnetka, Ill. During the six-week section of the course devoted to Communication the recorder is being found effective in helping students to overcome shyness and to develop an awareness of the importance of what they say and how they say it. The variety of ways in which the recorder is being used to bring about improvement through the habit of self-evaluation is brought out in the article with specific examples.

RENO, NORMA J., "A Speech Curriculum in Pennsylvania," *Pennsylvania Speech Annual*, VIII (July 1951), 11-13.

Portions of a report submitted by the chairman of a Sub-Committee on Curriculum of the Pennsylvania Speech Association, charged with the responsibility of studying ways and means of providing more adequate speech training for high school students in Pennsylvania.

The chairman points out that "the chief difficulty to every front is that there is almost a complete lack of interest and awareness of the speech needs of the students, and a lack of knowledge as to what speech courses are."

She suggests some possible approaches toward the solution of these problems.

REYNOLDS, ARTHUR, "Comics, Radio, and their Pretensions," *The Clearing House*, 26 (January 1952), 263-266.

A study made of 200 students in regards to Comics, Radio and their Pretensions. A summary of the author's conclusions follows:

As the author looked through his table he was able to find but slight evidence that listening to radio programs bears any marked relationship to that part of education which he was able to measure, that is, achievement in the various language arts or in the social studies. He equally was unable to find more than limited evidence that comic books have added to the mastery of vocabulary, language, social studies (or even reading comprehension) in spite of their "dual" approach. On the other hand, there seems to be considerable evidence of relationship between acquaintance with good standard literature and general achievement in English at higher school levels, social studies, language skills, vocabulary and reading comprehension. The motivation for the study adds a personal touch as well as human interest to the article.

RUSSELL, BERTRAND, "The Springs of Human Action," *Atlantic*, 189 (March 1952), 27-31.

An English philosopher and mathematician argues that "there are few occasions upon which large bodies of men, such as politics is concerned with, can rise above selfishness, while, on the other hand, there are a very great many circumstances in which populations will fall below selfishness, if selfishness is interpreted as enlightened self-interest." The thing most needed in human affairs is intelligence, fostered and sharpened in the processes of formal education.

SCHEIDLINGER, SAUL, "Group Factors in Promoting School Children's Mental Health," *American Journal of Ortho-psychiatry*, 32 (April 1952), 394-403.

A most helpful article to those interested in group dynamics, group process, or any study of the interactions of a group. The author suggests that his paper "purports to discuss some of the theoretical and practical implications for the understanding of individual school

children as integral parts of face-to-face groups; also, of school classes as unique groups with their own patterns of interpersonal relations, an atmosphere, structure, norms, ideals, *esprit de corps*. By thus breaking down the artificial dichotomy between the individual and the group, the educational process as well as the personality growth of the students can be enhanced." An excellent historical background of the application of psychoanalytic propositions to education is discussed. Excellent references for further study are given at the conclusion.

SCHREIBER, ROBERT E., "Monthly Review of Latest A-V Materials and Equipment," *Audio-Visual Guide*, 18 (November 1951), 19-24.

Listings include motion pictures on play production and filmstrips on listening.

SCHREIBER, ROBERT E., "Monthly Review of Latest A-V materials and Equipment," *Audio-Visual Guide*, 18 (December 1951), 6, 8-15, 30-33.

Listings include consonant sound discrimination and contemporary address recordings.

SCHREIBER, ROBERT E., "New Learning Aids on Parade," *Audio-Visual Guide*, 18 (September 1951), 8, 10, 12-23.

Annotated listing of new audio-visual equipment, filmstrips, slides, recordings, motion pictures, and publications. Listing includes motion pictures on discussion, play production, interpretation, and public speaking; recordings of important contemporary addresses and film catalogues. A monthly feature of this magazine.

SCHREIBER, ROBERT E., "News of Latest A-V Materials and Equipment," *Audio-Visual Guide*, 18 (March 1952), 5-7.

Listing includes speech recordings.

SHORT, FRANCIS, "A High School Speech Program," *Kansas Speech Journal*, XIII (November-December 1951), 3.

A brief summary of the speech program offered at Russell High School where such courses as basic speech, debate, dramatics, senior speech, and radio speech are offered.

Drama and Interpretation

ANDERSON, MARGARET L., "Memorized Readings," *Kansas Speech Journal*, XIII (November-December 1951), 4-5.

A plea to the speech teachers in the high schools to give some thought to the possibility of substituting reading from the printed page for memorized reading.

BORGERS, E. W., "The Idea of a University Theater," *Journal of Higher Education*, 12 (December 1951), 480-485, 504-505.

A "report from a mythical campus" setting forth the author's ideal of professional and liberal training in a university theater and department of dramatic art.

BREEN, ROBERT S., "Montage and the Interpretation of Literature," *The Central States Speech Journal*, 3 (March 1952), 15-18.

The author defines the word MONTAGE "as the splicing of images," which compels the spectator or reader "to proceed along the self-same creative road that the author travelled in creating the image," and explains its uses in the movies. He points out that the same effect is secured by authors, who show the emotional quality and dominant tone of a scene by "carefully selecting and arranging images which will evoke, by their juxtaposition, the appropriate tone." He recommends to the oral interpreter a study of montage as it is employed by the movie director as a means of refining his appreciation of literature.

CALLENDER, WESLEY P., JR., "More Dramatics for Personality Adjustment," *The Clearing House* 26 (January 1952), 301-303.

The importance of letting dramatics aid in producing confident, self-reliant students is stressed. Many of the benefits that the student can derive from dramatics are discussed in detail with specific examples given to show how the student can benefit. The author suggests that "dramatics should be recognized as an effective projective technique, containing many of the therapeutic elements of such psychologically-sound procedures as the psycho-drama and play therapy."

GEIGER, DON, "A 'Dramatic' Approach to Interpretative Analysis," *Quarterly Journal of Speech*, 38 (April 1952), 189-194.

A plan for analyzing "situation-attitude relationships" preparatory to oral interpretation of literature is suggested. The author questions the possibility of finding "essential meaning" through précis writing or through pursuit of "logical" content apart from "emotional" content.

HAHN, MILDRED B., "The Pageant Enters," *Dramatics*, XXIII (December 1951), 7 and 31.

The pageant can be a great force in the school, in the church, and in the community. The author reviews specific pageants and

their accomplishments and outlines briefly the general approach to the production of a pageant.

HALLAUER, JOHN W., "A Series of Articles on High School Dramatics," *Dramatics*, XXIII (October, November, December, January, February, March, April, May 1951-1952).

XXIII (October 1951), 12-13, "Selecting the Contest Play."

XXIII (November 1951), 12, "Actor-Managers."

XXIII (December 1951), 10-11, "Acting: Relaxation."

XXIII (January 1952), 9, "Acting: Motivation and Concentration."

XXIII (February 1952), 13, "Acting: Energy, Communion, Emotion."

XXIII (March 1952), 14-15, "Directing: Pre-rehearsal Planning."

XXIII (April 1952), 9, "Directing: Physical Action, Properties, Tempo."

XXIII (May 1952), 18, "Directing: Minor Problems."

HORN, FRANCIS H., "An Educator Looks at the Drama," *The Educational Forum*, 16 (March 1952), 319-326.

The author feels that an educator looking at the drama is struck at once by the artificial separation between the study of drama as literature and the study of drama as live theatre. Some place the emphasis on textual matters, sources, structure, and style while others have placed so much emphasis upon the technical aspects of drama that its greater significance has been neglected. Perhaps one of the great injustices done by this schism is that the student gets a biased outlook on the drama. These two approaches are discussed objectively and emphasis is placed on the idea that dramatic activity can and should be a vital force in the education of every girl and boy. The importance of an adult population with taste and discrimination is discussed and some statistics on what is being done in theatre in colleges and universities at the present time conclude the article.

IRWIN, R. L., "Taste in Declamation," *School Activities*, XIX (September 1947), 5-6.

According to Irwin, too much poor material is being used in contests. He gives rules for the choice of material and its preparation.

KIPPEN, GLADYS, "What Price Speech Festivals?" *The School* (secondary edition), XXXIV (January 1948), 278-280.

Verse-speaking has as its chief purpose not the entertainment of the audience but the promotion of an appreciation of literature. Projects for competitions should be integral parts of the curriculum.

MILLER, LEON C., "The Dramatic Arts," *The Bulletin of Secondary-School Principals*, 36 (February 1952), 74-80.

The growth of the awareness of the possibilities of the dramatic arts as an excellent teaching medium in the field of education is outlined. The popularity and importance of the high school play is shown. In the latter part of the article such questions as the following are asked and answered:

What do you consider basic in the study of theatre? How can I find a good play? I am a certificated teacher of English, but have had no training in the dramatic arts. Where can I get such training? Do you think high school students should be permitted to direct plays? What method do you recommend for try-outs? Will plays help my students to speak better? How heavily must I make up my students? How can one get his faculty to cooperate?

The last few questions and answers would be of great help so they are given in their entirety: What are the National Dramatic Organizations?

- a. The National Thespian Society, College Hill Station, Cincinnati 24, Ohio. (secondary schools only)
- b. American Educational Theatre Association, Stanford University, California. (all schools, university to high schools)
- c. American National Theatre and Academy Association, 139 West 44 Street, New York, N. Y. (professional and amateur organizations)

Who are some of the better play publishers?

- a. Samuel French, 25 West 45th Street, New York 19, N. Y.
- b. Baker's Plays, 569 Boylston Street, Boston 16, Mass.
- c. Longmans, Green and Company, 55 Fifth Avenue, New York 3, N. Y.
- d. Eldridge Publishing Company, Denver 2, Colorado.
- e. The Dramatic Publishing Co., 1706 S. Prairie Ave., Chicago 16, Ill.
- f. The Children's Theatre Press, Cloverlot, Anchorage, Kentucky.
- g. The Northwestern Press, 315-5th Avenue, Minneapolis 15, Minnesota.

- h. Ivan Bloom Hardin Co., 3606 Cottage Grove Ave., Des Moines 11, Iowa.
- i. Heuer Publishing Company, Cedar Rapids, Iowa.
- j. Row, Peterson and Company, Evanston, Illinois.
- k. Wetmore Declamation Bureau, Sioux City, Iowa.
- l. Dramatists Play Service, Inc., 14 East 38th St., New York 16, N. Y.
- m. Banner Play Bureau, Inc., 449 Powell St., San Francisco 2, California.
- n. Plays, Inc., 8 Arlington St., Boston 16, Massachusetts.
- o. Harcourt, Brace and Co., 383 Madison Ave., New York 17, N. Y.
- p. Greenberg: Publisher, 400 Madison Ave., New York 17, N. Y.

What are some publications on drama in the theatre?

- a. *Amateur Theatre Handbook* by Eugene C. Davis; Greenberg: publisher, 400 Madison Ave., New York 17, N. Y., 1945. 255 pp.
- b. *Dramatics in the Secondary School*. (THE BULLETIN of the National Association of Secondary School Principals), 1201 Sixteenth St. N.W., Washington 6, D. C., December 1949. 272 pp., \$1.50. Also contains an extensive classified bibliography.
- c. *Play Production* by Henning Nelms; Barnes and Noble, Inc., 105 Fifth Ave., New York 3, N. Y., 1950. 319 pp., \$1.50 paper, cloth \$3.25.
- d. *Scenery Design for the Amateur Stage* by Willard J. Frederick and John H. Fraser; The Macmillan Co., 60 Fifth Avenue, New York 11, N. Y., 1950. 280 pp., \$5.00.
- e. *The Stage and the School* (Revised) by Katherine A. and Pierce C. Ommanney; Harper and Brothers, 49 East 33rd Street, New York 16, N. Y., 1950. 587 pp., \$2.60.

NEIHARDT, JOHN G., "The Interpretation of Poetry," *Quarterly Journal of Speech*, 38 (February 1952), 74-78.

A poet discusses poetry as "a vocal art" with special emphasis on the suggestive functions of rhythm, tone, and timing.

SHEFTER, MILTON, "Good Will Among Schools," *Dramatics*, XXIII (February 1952), 10.

The author recommends exchange assembly programs of one-act plays as a means of improving inter-school relations and reports on the success of such a venture in two Pennsylvania high schools.

WALTON, WILLIAM F., "What's Wrong with High School Dramatics?" *The Pennsylvania Speech Annual*, VIII (July 1951), 14-17.

"Theatre" does not seem to be "quite respectable academically speaking" though there is a growing demand for it by students, parents, and administrators on an extra-curricular basis.

The dramatics teacher has allowed his program to fall into two pitfalls:

- (1) dramatics has had entertainment as its sole objective in many schools;
- (2) materials are not chosen wisely.

Inadequately trained teachers may be partly responsible for the lack of an educationally sound dramatics program. The author points out other possible reasons for failure of the dramatic art program and suggests ways in which the school theatre can achieve its educational ends.

ZIGERELL, JAMES J., "Come to the Theatre," *Dramatics*, XXIII (February 1952), 9.

Suggestions for ways "in which the school can persuade students to use the theatre resources of the community."

Public Speaking, Discussion, and Debate

BRANDENBURG, EARNEST, and BRADEN, WALDO W., "Franklin D. Roosevelt's Voice and Pronunciation," *Quarterly Journal of Speech*, 38 (February 1952), 23-30.

The authors of this essay combine critical comment from many sources with their own analyses and conclude that Roosevelt's delivery "possessed no characteristics which detracted from his effectiveness." Even his "Groton-Harvard accent," initially unfamiliar to many listeners, was invariably clear and understandable and hence produced negative responses but rarely.

BRADEN, WALDO W., "A Philosophy for the Teacher of Public Speaking," *The Speaker*, XXXIV (January 1952), 19-23.

The author presents and explains ten tenets which he believes should be basic in the thinking of both the classroom teacher of public speaking and the teacher of debate and discussion.

FINK, C. W., "Concerning Packet Debating," *The Pennsylvania Speech Annual*, VIII (July 1951), 5-7.

Dickinson College has been able to maintain an extensive debate program on a limited budget by the use of "packet" arrangements.

They have found the plan has many advantages in comparison to the traditional types of scheduling which is "costly and wasteful and inefficient insofar as time and energies are involved."

GLADSTONE, ROY, "A Factor in the Degeneration of Discussions," *The Journal of Educational Psychology*, 43 (March 1952), 176-178.

The author feels that the reasons for the degeneration of verbal negotiations resulting as it often does in overt aggression, is an important problem of our time. He sums up the main reason in this paragraph: "No one likes to negotiate with an individual who is not being sincere. It is easy to believe that what is elementary and the easiest solution to a problem to you is also easiest for another. If the other views the situation in another way—a way which is difficult for you to see—it is easy to believe that the other is just being stubborn, perverse, or dishonest. It seems reasonable to suppose that this lack of insight into the individuality of organization is a factor in the breakdown of discussions at the political and economic levels where there are many details and many possible ways to interpret them."

HALPERIN, IRVING, "Panel Discussion in the Short-Story Class," *English Journal*, 41 (January 1952), 97-98.

A teacher of American Literature describes a method of debate which arouses enthusiasm for critical evaluation of short stories.

SHERWOOD, GLADYS F., "Guide to Discussion in the Middle Years," *Elementary English*, 29 (April 1952), 206-210.

Twenty-two tests of effective and productive discussion in the classroom.

Radio and Television

CORWITH, DORIS, "Radio as an Educational Medium," *The Educational Record*, XXXIII (January 1952), 24-29.

The author, accepting the statement that in radio "any program may be regarded as educational in purpose which attempts to increase knowledge, to stimulate thinking to teach technique and methods, to cultivate discernment, appreciation, and taste, to enrich character by sensitizing emotion and by inspiring socialized ideals that may issue in constructive conduct," outlines the educational contributions of this medium and points out that the problem of utilizing radio effectively is one which must be solved cooperatively by educators and broadcasters.

FLEMING, MARGEURITE, "Educational Stations of the Nation—KSLH," *The Journal of the Air*, X (February 1951), 52-54.

The author presents an interesting account of the development and functioning of Station KSLH, St. Louis' Own Board of Education FM Station.

HAAKE, BERNARD, "Television Kept Us up Nights," *The Clearing House*, 26 (February 1952), 331-333.

An account of how a television station in Schenectady, N. Y., offered local teachers a free six-week workshop course in an all-around variety of T-V production skills. The article gives the story of the workshop and of the shows put on with teacher casts and operating staffs at the end of the course.

JENNINGS, GEORGE, "The Present Status of Educational Television," *The Journal of the Air*, X (January 1951), 39-40.

The author summarizes his views on the status of educational television in one paragraph in which he states:

"When and if education can have its own TV station, television will truly become a great medium of education (both formally and informally). But education should not be satisfied with an allocation in an unexplored region of the spectrum; education should demand preferential treatment from the commission in the present band; educators should look well to the present television operation, should demand public service time from broadcasters now operating presumably in the 'public interest, convenience, and necessity.'"

He feels that immediate action is necessary on the part of educators in order that youngsters will not become "so imbued with the present low-standards of entertainment" that future educational programs will have to be adjusted downward.

KINCHELOE, ISABEL and LEWIS, PHILLIP, "English TV—An Adventure in Communication," *The Journal of the Air*, X (February 1951), 51, 60.

South Shore High School, Chicago, has completed one semester of the operation of an English TV course, and this article explains its content and method and offers some conclusions and recommendations.

PAYNTER, LOREN, "Minnesota's Radio Guild," *The Journal of the Air*, X (January 1951), 42-43.

The University of Minnesota Radio Guild is a somewhat unique organization of students

interested in practical radio experience. It provides intensive practice for a group of forty selected students on an extra-curricular basis.

RENO, NORMA J., "Your School on the Air," *School Activities*, 23 (January 1952), 153-155.

The possibilities of a school radio program are discussed bringing out the (1) purpose of school programs, (2) essentials for good productions, (3) types of programs, and (4) suggested procedures.

The author suggests that for the student the radio program is a means of self-expression and a means of learning co-operative group activity. For the school and community it is a means of improving mutual understanding.

Helpful materials that can be easily purchased are listed at the conclusion of the article.

SARGENT, EDWARD H., "Student Radio Show Sold to National Sponsor," *The Clearing House*, 26 (January 1952), 291-294.

The story of the radio program "Youth Behind the Eight-Ball" is given, as well as a summary of the work of the class in Radio at Ithaca High School. An outline of a typical week is reported showing how the work progresses. The author suggests that Radio at Ithaca High School is more than just a learning situation, keeping the curriculum up to date. It is a perfect example of an industry of a business working hand in hand with the high school to create learning situations.

SINGER, HENRY A., "A Teachers' College Keeps Pace with TV," *Audio-Visual Guide*, 18 (November 1951), 15-16.

A report on the "first year of educational TV study and operation, primarily in the area of teacher training and recruitment" at Fredonia, N. Y. State Teachers' College.

TAYLOR, TELFORD, "Television as an Educational Medium," *The Educational Record*, XXXIII (January 1952), 30-34.

Television has great educational potentialities if ways and means can be found to realize them. Eventually, it should have a respected though not a dominant place in the classroom, but great educational objectives can also be obtained for children and adults in the late afternoon and evening listening hours.

The author feels that the television programing needs better quality and greater variety, designed to promote education and entertainment, but that "until its (television) economic base is broadened and diversified" it will be im-

possible to realize the full potentialities of this medium.

Speech Correction

HILSABECK, EMILY M., "Therapeutic Possibilities of Choral Speaking," *Chicago Schools Journal*, XXIX (September 1947), 27-30.

In choral speaking classes, maladjusted girls improved in their ability to fit into the group.

JOHNSON, GERALD W., "The Compensations of Deafness," *Harper's Magazine*, 203 (September 1951), 92-96.

The problem of the deaf is to learn "to cooperate with the inevitable" without submitting to it. In this effort the deaf may find some advantages which compensate for the misunderstandings, narrowed range of experience, and other frustrations which they must endure.

NEVILLE, VIRGINIA, "Lipreading Material for Adult Beginners," *The Volta Review*, 54 (February 1952), 71.

Helpful materials for the teacher of lipreading.

PERKINS, WILLIAM H., "Methods and Materials for Testing Articulation of (s) and (z)," *Quarterly Journal of Speech*, 38 (February 1952), 57-62.

From the results of a study of methods and materials for evaluating performance on (s) and (z), the author suggests that short tests containing specially selected sound combinations may reveal and permit evaluation of articulatory deviations as readily as the traditional longer tests. Practical recommendations for construction of diagnostic tests for articulation of (s) and (z) are offered.

SPEECH IN THE ELEMENTARY SCHOOL

BOARDMAN, ABIGAIL C., "Delayed Speech," *The Pennsylvania Speech Annual*, VIII (July 1951), 1-5.

A discussion of the principal causes of delayed speech and of a wide range of techniques used in the re-education of a delayed speech child.

BRIENHOLT, VERNA, "Freedom of Speech for Children," *Elementary English*, 29 (February 1952), 90-92, 98.

A plea for speech training and retraining which is integrated with other classroom activities, especially at the lower grade levels.

DI CARLO, LOUIS M., and DOLPHIN, JANE E., "Social Adjustment and Personality Development of Deaf Children: A Review of Literature," *Exceptional Children*, 18 (January 1952), 111-118.

The author summarizes pertinent literature dealing with the social adjustment and personality development of deaf children pointing out that much of the data is inconclusive, and cites the "need for better controls, better measuring devices, clearer insight into the nature of deafness and its relationship to individual growth."

DOBBS, HARRISON ALLEN, "Children With Defects: Steps Forward," *Peabody Journal of Education*, 29 (November 1951), 157-165.

This article sets forth practical suggestions for helping children with defects to realize their potentialities and to modify their behavior, so that they can take their places in society as happy, adjusted citizens.

HATCHER, CARO C., "Recreational Activities for Cerebral Palsied Children," *Exceptional Children* 18 (January 1952), 102-106.

Play activity seems to the author to be an appropriate outlet for the satisfaction of certain needs present within the cerebral palsied child.

Various types of activities and games are explained and related to particular needs or inadequacies.

LAYCOCK, S. R., "Helping Parents to Accept Their Exceptional Children," *Exceptional Children*, 18 (February 1952), 129-132.

Directed to the teacher of exceptional children, this article shows how parents can be led to accept these children emotionally, how they can best cooperate in the work of the school program, and how the teacher can guide the parents to work closely with the teacher and with one another, thereby insuring some measure of individual happiness and responsible citizenship for each child.

MCLEOD, FRANCES, "Play-Acting with our Reading," *The Volta Review*, 54 (February 1952), 60.

By explaining the procedures used in one day's reading of a very simple pre-primer in a class of deaf and hard of hearing children, Miss McLeod demonstrates how she makes use of play-acting in the teaching of reading.

MILLER, DAN AND MILLER, DOROTHY, "A Letter That Helped a Little Girl," *The Volta Review*, 54 (January 1952), 14-15.

Written and revised as necessary by the parents of a hard of hearing child who began wearing a hearing aid at a very early age, this letter was helpful to successive teachers in assisting the child to adjust to her new situations naturally and inconspicuously.

MILLER, EDITH F., "Dramatization and the Language Arts Program," *Elementary English*, 29 (January 1952), 14-18.

Suggestions for using the child's "love of dramatic play" as a means of providing "wide reading of prose and poetry, meaningful oral and silent reading, improved language and speech habits, functional written English . . . , and a sense of satisfaction and achievement."

NAU, ELIZABETH S., "Making Marionettes for the Classroom," *Elementary English*, 29 (January 1952), 19-25.

Detailed instructions for making string marionettes for "the teacher who wishes to make use of puppets for teaching purposes or for a classroom or club project."

RASMUSSEN, CARRIE, "The Role of Speech," *Elementary English*, 29 (January 1952), 6-14.

Suggested directions in which the school may move toward better preparing the child for a world in which he talks nine times as much as he writes. Appended is a bibliography of ninety-six items which provide background or suggestions for improving the teaching of oral communication.

SCHIEFELBUSCH, RICHARD L., "Developmental Problems of Speech Retarded Children," *The Central States Speech Journal*, 3 (March 1952), 25-30.

This report is, according to its author, "essentially a survey of investigations into the developmental characteristics of children with speech retardations."

YAUCH, WILBUR A., "The Role of a Speech Correctionist in the Public School," *Exceptional Children*, XVIII (January 1952), 97-101.

A consideration of the function of a speech correctionist with a point by point plan for establishing a working relationship with other areas and personnel of a public school system.

AUDIO VISUAL AIDS

David Potter, *Editor*

TELEPHONE TECHNIQUE. International Film Bureau 1948. 9 Minutes. Sound Black and White. Sale \$45.00. Rent \$4.50. Color. Sale \$90.00. Rent \$9.00

TELEPHONE COURTESY. A. T. & T. 1946. 25 Minutes. Sound Black and White. Free Loan.

What makes for good telephone speech in selling as well as in conversation? As part of an attempt to track down the illusive answer to this question, a class determined panel composed of James Carey, Thomas Swantek, Stanley Daniels, Lawrence Bodary, and Stanford Brown, chairman (all upper-classmen enrolled in Business Speaking at Michigan State College), reviewed the films listed above. The panel's summary follows.

Useful as an introduction to a study of proper telephone techniques, the sound film, "Telephone Technique," is far from a complete study of the subject.

The film centers around various members of a typical American family attempting to purchase over the phone a birthday gift for Mom. Showing examples of both good and bad techniques in retail telephone sales, the picture stresses the importance of general telephone manners, knowledge of stock, use of correct spelling and addressing, and the importance of a good descriptive vocabulary.

Although it does not (and cannot in nine minutes) show the proper methods for handling all common retail telephone situations, the film does have a place in the high school and college speech classroom and in the retail sales training program. In the classroom, it could be effective as the basis of a discussion of various telephone methods. Because of its seemingly weak acting and script, there would be little hesitation on the part of the student to criticize the faults of the film and to suggest techniques which either have been omitted or have been underdeveloped. In the retail sales training program, it would be useful, but only as a basis for discussion. Certainly while it is not a complete lesson in itself, it does illustrate some possible result of poor telephone selling. And it has, at least in this situation, unleashed a torrent of class contributions.

Telephone Courtesy is a professionally directed and produced (by Wilding) film which shows how common telephone errors can be overcome in a business organization. Following all the way the switchboard to the top executive's desk, the film graphically demonstrates the importance of adhering to the motto, "Phone as you'd be phoned to." Following rather closely the suggestions in the pamphlet, *How to make Friends in Telephone*, the film emphasizes in an entertaining fashion such common sense practices as dialing properly, calling the right number, identifying yourself, using a pleasant conversational approach, transferring calls properly, having vital information at hand when possible, indicating your whereabouts to the switchboard operator, answering properly, and ending a call courteously.

This is a superior film which should be of value to all users of telephone whether in high school, in college, or in business.

D. P.

DARTMOUTH RECORDING PROJECT. Albert T. Martin, director. Long playing, 33 1/3 RPM, Presto recorded. Vol. I, Sides 1 and 2, Vol. II, Sides 1 and 2, Dartmouth College, 1951; 4 12" sides. \$3.85 each plus Federal tax.

Mr. Martin of Dartmouth, has conceived and carried into effect a very good idea, that of asking well-known and capable readers, all members of the Speech profession, to record a favorite selection. Since the project was entirely non-profit, the choice was from public domain to avoid royalties. In order to include several readers on each LP record they were asked to limit their reading to three or four minutes.

The selections are all poems with two exceptions, one of which is so written as to be almost poetry, and most appropriate, since it is a letter from Robert Browning to Elizabeth Barrett, dated June 10, 1845. The second exception is a prose excerpt entitled "Truth of Intercourse" by Robert Louis Stevenson.

Record I, Side 1, begins with Browning's letter read by Robert Breen of Northwestern. Then follows Sara Lowrey of Furman, who

read three of the *Sonnets from the Portuguese*; Earl Fleischman, City College of New York, in an interpretation of "Christmas Day" (1868) by Charles Kingsley; Mary Thompson of Carroll College, who read the Thirteenth Chapter of First Corinthians, as arranged in the Dartmouth Bible; Ramon Irwin of Syracuse University, who read "Dover Beach," and A. A. Housman's "When I Was One-and-Twenty."

Record I, Side 2, includes "My Last Duchess" read by Earl Wynn, University of North Carolina; Frank Rarig, University of Missouri, who read Shakespearean Sonnets; Wayland Parrish, University of Illinois, who presented "Truth of Intercourse"; Charlotte Lee of Northwestern, who interpreted Shelley's "To Night" and Keat's "To Autumn"; Daniel Vandraegen, U. C. L. A., who read "The Tyger" and Donne's "Sonnet X."

Record II, Side 1, includes Carl England, Dartmouth, who read from Whitman's "When Lilacs Last in the Door-Yard Bloomed," a selection entitled "Death Carol"; W. Norwood Brigrance of Wabash College, who presented Antony's speech from "Julius Caesar"; Armand Hunter, at the time of the recording at Temple University, and now at Michigan State College, who interpreted "My Last Duchess"; William B. McCoard, University of Southern California, who read the same selection; Wallace A. Bacon of Northwestern, who presented Donne's "The Anagram"; Joseph Smith, University of Hawaii, who read "Eldorado" and Colum's "An Old Woman of The Roads"; Dorothy Kaucher, State College at San Jose, who did the ballad, "The Wife of Usher's Well"; Frank C. Baxter, University of Southern California, who read Jonson's "Hymn to Diana" and Edmund Waller's "Go, Lovely Rose"; Albert Martin of Dartmouth, reading "Coaine Lil," an anonymous ballad of the 19th century, and "John Anderson, My Jo" by Robert Burns; and, finally, Claribel Baird, University of Michigan, who read Andromache's speech from *The Trojan Women* and Mrs. Malaprop's speech from *The Rivals*.

Throughout the recording there is consistent, poised, quiet, controlled reading which we like to think of as Interpretive Reading. Emphasis is strictly on the material which is presented by each reader as worthy of hearing and contemplation. All are examples of pure reading. Good voices present good poetry or prose for the aural pleasure of thinking minds.

Perhaps the main adverse criticism is that there is almost too much pure reading, even the dramatic selections receiving little of the necessary warmth engendered by emotional

reaction to a segment of life. Probably the two best in this regard are "The Wife of Usher's Well" and "John Anderson, My Jo" in the reading of which one senses the livingness necessary to reading as well as to acting. Even Claribel Baird, whose ability is known to members of the Speech Association, failed to achieve the moving quality necessary for dramatic reading. The coldly self-contained type of reading can be overdone even when most teachers breathe a sigh of relief at hearing it as a change from the usual student contest type of emoting.

Teachers will personally enjoy these presentations. They will have value as examples of good reading of poetry. Their value will probably be greater in advanced classes. Beginning college classes and high school students will have little interest in much of the material chosen. To the teacher who has heard "My Last Duchess" upwards of a million times it will seem unfortunate that there are three presentations. On the other hand, those who believe that good teaching is done by comparison will find it valuable to compare characterizations, the most vital of which seems to have been done by Mr. Hunter, if one can judge by student opinion in a limited investigation of approximately seven groups.

Excerpts to be effective for student listening need to be properly introduced. All the excerpts lacked this introduction. The individual teacher can make the introduction, of course, but it seems better to have the introduction recorded as an integral part of the whole.

"The Anagram," "Hymn to Diana," "Death Carol," "To Night" and "To Autumn" are entirely beyond the emotional maturity and interest level of students younger than advanced college students. There are those who maintain that students must be taught classics regardless of interest. A recent exhaustive survey of all experiment in the subject of teaching of poetry, made by this writer, shows without exception, that the greatest reason students hate or are indifferent to poetry is because they have been forced to study poetry beyond their comprehension. It is not that they do not know the words. They can explain every word fully and not have the vaguest idea of the living contained in the material. Youth is not interested in death and old age and rightly should not be. They could not possibly comprehend why an old woman would merely want to crawl into a cottage and stay, regardless of the beauty so expressed to adults.

One questions even their comprehension of "Christmas Day."

A few faults are evident. The recording generally is quite good. Most of the recordings were done in a special room at the Commodore Hotel during the 1950 SAA convention. A few contributors sent tapes which accounts for at least part of the material which is acoustically inferior, particularly that of Wallace Bacon which is almost impossible to get in spots. When the playing machine is turned up enough to achieve volume for class listening, there is distinct vibration and interfering noise. This is especially true of Mr. England's recording seemingly because it is the first selection on the outside of the record.

Dartmouth made a mimeographed copy of all the material which is sent with the recordings and proves valuable as an aid in teaching. There are still a few copies of Record II available, but if enough orders are received for either I or II reprints will be made.

Good recordings of this type are eminently desirable. We hope Dartmouth will continue its project.

MOIREE COMPERE
Michigan State College

DECCA ORIGINAL CAST ALBUM: featuring Members of the Original New York Production: Atlantis Productions (The Theatre Guild). Featuring John Gielgud and Pamela Brown in Christopher Fry's Romantic Comedy, *The Lady's Not For Burning*. Long Playing, 33 1/3 RPM, Decca Gold Label, DL 9508, Side 1: Act I—(Beginning) An Afternoon in April, DL 9509, Side 2: Act I—(Concluded)—An afternoon in April; Act II—(Beginning)—An Hour Later; Side 3, Act II—(Concluded)—An Hour Later; Act III—(Beginning)—Later the Same Night; DL 9508; Side 4; Act III—(Concluded) Later the Same Night. Decca Record, 1951; 4 12" sides. \$10.35 per set plus Federal tax.

A very fine recording of the whole work by the original cast gives lustre to the poetry play written by Christopher Fry entitled *The Lady's Not For Burning*. There are those who feel that such phrases have not poured from the pen of a poet since Shakespeare; the opposite is believed by those who say that the very richness of utterance is unwarranted extravagance. The printed material included as part of the album includes a review by Louis Untermeyer, short sketches of the careers of John Gielgud and Pamela Brown, a short synopsis of the play, and a listing of characters

in the order in which they appear on the various sides of the records. A few of the most significant passages, printed and enclosed with the album gives the necessary background for understanding the whole text.

Untermeyer's notes say "It is a matter for rejoicing, as well as a matter of record, that in the last few years poetry has triumphantly returned to the stage. Shakespeare, too often confined to the classroom has—thanks to a generation of new interpretations and vivid interpreters—become an enriching part of the living theatre. Robinson Jeffers brought fresh life to the ancient "Medea" of Euripides. "The Cocktail Party" established T. S. Eliot . . . on Broadway. Christopher Fry's 'The Lady's Not For Burning' was hailed with surprise and with superlatives on both sides of the Atlantic." Then follows a short but comprehensive survey of Fry's previous writing career.

Excerpts of critics' reports give an idea of the treat in store for the listener. Teachers and classes alike will find a sparkle, a vividness, a thrill seldom experienced. Howard Barnes, in the *Herald Tribune* called the play a "poetic fantasy of splendor and delight . . . a work of magical humor. An immaculate company fully realizes the richness of the language, the like of which has not been heard in the modern theatre. . . . The author has achieved a beautiful balance between scenes of sheerest nonsense and extremely moving passages." The play, says the *New Yorker*, abounds with purple passages, stimulating in idea and resplendent in utterance. The analyst on the *Times* said the words of a strolling player who happened to be a poet made "the very neon signs of Broadway flash with youthful colors; the streets and familiar smells of cheap pop corn and theatrical ham were overblown with a strangely innocent perfume. Fry's drama effects a combination of grace and gusto which is peculiar but always appropriate. It lives in gay and gorgeous comparisons. 'What a wonderful thing is metaphor' says the hero, and the author proves it. The moon, he says 'is nothing but a circumbulating aphrodisiac, divinely subsidized to provoke the world into a rising birth-date.' Young Alizon dismisses the thought of a husband chosen for her not by saying that she dislikes him, but that 'Humphrey's a winter in my head.' Morning brings 'the sunlight on my step like any normal tradesman,' and a happy soul 'sits and purrs, as though the morning were a saucer of milk.'"

The play, its interpretation, and the recording are all excellent. Teacher and students can

hardly have a more delightful experience with poetry. It is the sort of thing we need to help students understand what poetry is like and what it can do to them. It begins where we have to begin, by making them like poetry. It is poetry that is alive.

MOIREE COMPERE
Michigan State College

ACCENT ON LEARNING. Ohio State University, Photographic Department, 1949. 28 Minutes. Sound. Black and White. Sale, \$75.

The over-all question this film seeks to answer is, "What does it mean to teach?" Specifically, the film does this by showing how the college instructor can effectively use audio-visual aids in the classroom.

Actual classroom situations are depicted in the areas of the fine arts, social science, economics, engineering drawing, geography, accounting, and anatomy. The devices in use include filmstrips, lantern slides, charts, black-board drawings, models, lecture demonstrations, an overhead project, and a tachistoscope.

Upon the assumption that the instructor's first obligation is to communicate ideas, the film shows how, in the first classroom, the instructor fails rather thoroughly by reading poorly from a set of lecture notes on a complicated subject. The student sleeping most soundly is embarrassed when he awakens to find that only he and the instructor are still there.

Probably the most interesting development of a topic for a class is the explanation of the anatomy of the human heart. In preparing for this assignment the instructor first determines what audio-visual materials there are available. During the class period he first uses a large model of a heart and then shows the same thing on a larger wall chart. Next he points out on a

human model (one of the students) where the heart is and explains what its functions are. And in the laboratory the students build upon this initial understanding by making more detailed analyses with the aid of microscope and X-ray. Finally, they listen to actual heartbeats with a stethoscope. Throughout this lesson the stress is upon clear explanation and understanding.

Most of the illustrations of the use of visual aids are clearly and imaginatively done. The variety of aids used in a number of different subject-matter areas emphasizes by implication rather than directly that the selection of aids is determined by the material and the instructor's purpose, not merely by availability or the factor of novelty. Unfortunately, this same variety has been extended beyond the limits of clear and adequate understanding in that at least the tachistoscope receives too brief a portrayal on the screen. Besides, the treatment of the overhead projector fails to reveal its peculiar characteristics, as for instance the fact that it can be used without darkening the room. One other criticism is probably all too apparent, namely, that the selection of areas includes such content fields as are "naturals" for the use of visual materials, e.g., engineering drawing, geography, and anatomy. While the film, of course, is designed for consumption by any department or subject-matter area, it does not clearly offer many creative suggestions to those teachers in, let us say, English and Speech. Since this film was not designed especially for the latter group, this comment is overshadowed by its general usefulness and especially by its use in the preparation of teachers and others whose primary concern is the clear presentation and consequent understanding of ideas.

HUGO J. DAVIS
Michigan State College

NEWS AND NOTES

Jane Beasley, *Editor*

FROM PROGRAM NOTES

In Forensics

Beginning this year the Florida High School Debate League will use the plan recently adopted by the Committee on Debate Materials and Interstate Cooperation of the National University Extension Association. According to this plan, the League will sponsor a series of local and interschool discussion events during the first semester. Then during the second semester the schools will debate a proposition framed out of the discussion topic, with the state tournament being held at the University of Florida about the middle of March.

In Drama

The Antelope Valley Joint Union High School and Junior College, Lancaster, California, for the season of 1951-52 presented the first children's play ever to be presented in the Valley, "Hansel and Gretel." Over a thousand elementary school children enjoyed it.

Productions of the Dramatics-Speech Department of Wellington County, Mepham High School, Bellmore, Long Island, included the plays "Heaven Can Wait" by Segall and "The Curious Savage" by John Patrick, as well as several one-act presentations from famous plays at assemblies.

The National Puppetry Festival of the Puppeteers of America met at Louisiana State University under the sponsorship of the Department of Speech and the General Extension Division. The Puppetry Institute, directed by the nationally famous puppeteers, Rufus and Margo Rose, was held the following week. This marks the first time that this festival has been held in the South.

FROM CONFERENCES AND WORKSHOPS

Marquette University in Milwaukee offered its first workshop in speech correction for the classroom teacher during its 1952 summer session. The program was directed by Alfred J.

Sokolnicki, supervisor of the university's speech clinic. A maximum of practical experience and instruction at both the graduate and undergraduate level was included in the course.

At The Pennsylvania State College a workshop for industrial training and personnel directors was held early in June. The workshop presented an intensive week's study and practice in the most effective methods of conducting training for improvement in practical speech communications. The program, under the direction of Harold P. Zelko, Professor of Public Speaking at Penn State, included talks by leading experts from industry, government, and the universities; discussions and demonstrations by staff members of principles and methods of speech communications training; and practice in instruction methods by group members. A number of industrial companies were represented at this series of meetings.

The Eighteenth Annual Conference on Speech Education sponsored by the Department of Speech at Louisiana State University presented Samuel I. Hayakawa, Lecturer in the University College, University of Chicago. His topics dealt with the theory and practice of effective discussion; with the study of communication; and with research in these related fields.

The ninth annual Speech Conference at the State University Teachers College at Geneseo, New York, was held during May with C. Agnes Rigney of Speech and Dramatic Art Department of the college, as general chairman. Subjects considered by the speakers and panels included Speech in Education, Radio and Television in Education, and Dramatics in the Public Schools.

A conference on Crippled Children dealing with the subject of Speech and Hearing Handicaps will be held at the University of Virginia, Charlottesville, Virginia, on September 11th and 12th. Visiting speakers will include Miss Jayne Shover, Mr. W. Kuhn Barnett, Dr. Raymond Carhart, and Dr. Ollie Backus.